

# The ART NEWS

VOL. XXVIII

NEW YORK, MARCH 1, 1930

NO. 22—WEEKLY

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VIRGIN OF MAJESTY, POLYCHROMED WOOD, XIIth CENTURY.

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# The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, MARCH 1, 1930

## Demotte Shows French Sculpture Of Six Centuries

"La Vierge en France" Exhibition Includes Seventeen Carvings Dating From the XIIth to XVIIth Centuries.

The Demotte galleries have just put on exhibition a collection of French sculptures of the Madonna and Child. The pieces have been carefully chosen to illustrate the stylistic changes from the period just preceding the Gothic to the Renaissance. The group is very evenly balanced and each of the various schools which contributed to French art in the Middle Ages is represented by one or more characteristic examples.

A large gallery on the second floor has been transformed into a cloister which subtly suggests the architectural changes contemporary with the sculptures. At one end, sturdy Romanesque columns support three rounded arches which provide frames for the earliest works; on the sides the columns are more slender and the arches are pointed. Except for the stone columns and the sculptures everything in the gallery is covered with black velvet and the only lights are those which are concealed in the tops of the arches and play upon the sculptures. The effect is very impressive although it is possible that the perfection of the stage setting detracts a little from the quality of the sculptures and tends to make them appear unreal.

The exhibition has been beautifully catalogued. Each of the sculptures is illustrated and M. Louis Reau, President of the Society of the History of French Art, best known for his history of XVIIth century French painting, has written the preface.

The historical development of art and architecture in France during the periods of transition from the Romanesque to the Gothic and the rise and decline of the latter style are too familiar to bear repetition but the Demotte exhibition illuminates the historical record and presents, in concentrated form, a vivid outline of the creative effort of six centuries. Through them one may trace the changing spirit of French art and the almost equally interesting local variations of the main theme.

Authentic examples of XIIth century sculptural figures, apart from architectural fragments or those still in their original settings, are extremely rare. They represent the beginnings of art in France for they are the direct descendants and largely preserve the characteristics of the Carlovingian school. Romanesque sculpture, represented by the first figure in the Demotte exhibition, was still classical in form and, through the Byzantine, oriental in spirit. The fierceness with which the early Christians condemned the pagan sensuousness of Rome and exalted the hieratic severity of Byzantine art was superbly expressed in their unlovely but genuinely beautiful sculptures. These were figures of beings on a spiritual plane above that of humanity, objects of awe and reverence and for several centuries no sculptor presumed to suggest that human prettiness was a complimentary attribute to bestow on God. Although

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"FRANCESCO IV, FIFTH DUKE OF MANTUA"

This painting, which has been authenticated by W. R. Valentiner, has just been sold by the Newhouse Galleries to Mr. and Mrs. F. E. Keeler of Los Angeles.

By PETER PAUL RUBENS

## RUBENS AND VAN DYCK FOR DETROIT

DETROIT.—It is a curious fact that while organized labor is more and more replacing individual effort in industry, trade and the crafts, the trend in the fine arts seems to be almost directly opposite. It is well known that nearly all the leading masters of the XVIth and XVIIth centuries employed assistants and that even in the XVIIIth century painters like Reynolds and others made extensive use of some of their younger or less successful fellow artists as so-called "drapery men" for rendering or finishing the costumes in their portraits. We would, on the other hand, hardly expect to find a composition by Renoir partly done by Mary Cassatt or a painting by Derain not entirely by the master's own hand.

Of the reasons for this change, two are outstanding. The modern system

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### Foulc Collection Brought to America By Wildenstein

The famous Foulc collection of medieval and renaissance art, which is now on exhibition in the Pennsylvania Museum, was brought to America by the Wildenstein Galleries. An account of the treasures in this collection was published in THE ART NEWS of February 22nd. It is understood that the negotiations for the purchase of the collection by the Museum are being conducted through the Wildenstein Galleries.

## CHICAGO GIVEN WORCESTER ART

By DANIEL CATTON RICH

CHICAGO.—Through the thoughtful generosity of Mr. and Mrs. Charles H. Worcester the Art Institute has recently received nine outstanding paintings from the Worcester collection as a gift. Six are by famous masters of the Italian school, while the other three are by important contemporary painters.

Perhaps the most notable works included in the gift are examples by Paolo Veronese, Jacopo Tintoretto and Giambattista Moroni. Through the presentation of paintings by these three artists the permanent collection is enriched by works of the Venetian school. "The Madonna with S. John and Anthony Abbot," by Veronese, is a large unfinished work, having the vitality of a sketch with the broad division and amplitude of a decoration. It is of special interest in connection with the much discussed

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## Von Marle on Italian Painting In America

Representation of Great Italian Masters in American Collections Very Inferior to That of Other Schools.

By DR. RAIMOND VON MARLE

During the recent visit of Dr. Raimond von Marle to New York, THE ART NEWS requested him to write his impressions of Italian paintings in American collections. We are now very happy to publish the present article on this subject which Dr. von Marle has sent us from Perugia.—THE EDITOR.

There are a number of painters who can no longer be adequately studied without access to works in American collections. This is perhaps most conspicuously true of Rembrandt. "The Philosopher" in the Erickson collection is one of the finest Rembrandts in the world, while those in the Widener collection in Philadelphia are also magnificent. Mr. Mellon has some outstanding examples and good specimens may be found in the Henry Goldman group in the Metropolitan Museum and in several other collections.

Vermeer, an extremely rare master, is also very well represented in the United States. Mr. Mellon owns no less than three of his works while one of the two examples in the Metropolitan is very fine. Colonel Michael Friedsam also possesses an important work by this master.

I will not take space to enumerate all the paintings by Frans Hals which I saw in America, but mention must be made of his masterpiece in the collection of Mr. Otto H. Kahn.

Then there are the Holbeins! One cannot claim to have seen the master's most important works without knowing those in the possession of Mr. Jules Bache, who has several, the little Edward VI portrait in the Mellon collection, the Goldman and Stout examples in Chicago and the Holbein in the collection of Mrs. Prentiss in Cleveland.

El Greco is marvelously represented in America. The best examples of his genius are to be found in the Metropolitan collection (now enhanced by masterpieces from the Havemeyer collection), in the Art Institute of Chicago and in the collection of Mr. Mellon and Mr. Widener.

For the best Flemish primitives in America, one must turn to the collections of Colonel Friedsam, Mr. Philip Lehman and to some of the fine specimens in the Metropolitan Museum.

French XVIIth century portraits, generally attributed to Clouet or Corneille de Lyons, are more numerous in the United States than anywhere else.

It is of course generally recognized that America is very rich in works of the English XVIIIth century school. There is scarcely an elegant dining room in your country that is not adorned with four English portraits. Before coming to America, I had not realized that so many of these works existed.

French painting of the XVIIth century is less plentiful, although its qualitative representation is very good.

As my particular interest is in Italian painting, I will not continue this general survey of masterpieces of all schools which I have admired in the United States, but will turn instead

(Continued on page 21)

and also to make indemnification for the Plaintiff at Law, taken contrary to the Faith of the Capitulation, and that, until such Delivery and Indemnification made, the said Prisoners be not delivered.

*Resolved,*

That, if the Society shall commit any further Violence, by putting to Death, torturing, or abusing, or keeping the Prisoners retained by them, many of whom, put into their Hands, Recourse be had to Retaliation, as the sole Means of Stopping the Progress of the Butchery—and that, for that Purpose, Punishment of the same Kind and Degree, be inflicted on an equal Number of the Captives from them, in as Opprobrious Manner they shall be taught due Respect to the rights of Nations.

*Resolved,*

That, a copy of the foregoing Resolution be transmitted to the Commander-in-Chief of the Continental Forces, to be by him sent to General Howe and Burgoyne.

*By Order of the Congress  
John Hancock Pres  
J. H.*

LETTER FROM JOHN HANCOCK CONTAINING REASONS FOR DECLARATION OF WAR. LAST PAGE OF EIGHT. JULY 10, 1776.  
Included in the British Army documents recently purchased by Rosenbach and Company.

## Rosenbach Acquires Revolutionary Headquarters Papers

The Royal Institution of Great Britain, suddenly faced with the necessity of reconstructing its original building in Albermarle Street, London, decided to sell its most famous possession—

The Headquarters' Papers of the British Army in America during the War of Independence.

The negotiations were conducted in London with the Managers of the Royal Institution by Mr. Philip H. Rosen-



GENERAL HOWE'S ORDER BOOK, CHARLESTON, 1775  
One of the many rare items included in the British Army documents recently purchased by Rosenbach and Company.

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bach, over a considerable period, and have now reached a successful conclusion. The papers are already in Dr. A. S. W. Rosenbach's vault, at 15 East 51st Street, New York City. Dr. Rosenbach has stated that it is by far the finest collection of American manuscripts ever brought to this country, and that on account of its great historical value as a whole, it will always be kept together.

These celebrated papers have been in the Royal Institution since 1804, five years after its foundation by an American, Benjamin Thompson, afterwards Count Rumford. Such distinguished scientists as Davy, Faraday, Tyndall and others have been members of this great institution, which is primarily for scientific experiment in chemistry. More significant discoveries have been made in the laboratories of the Royal Institution than in any other building in the world, and no lecture theatre has been the place of greater expositions.

It was, primarily, in order to reconstruct the Royal Institution's building and theatre that the papers have been sold. Although the documents have been casually examined by the two great American historians, Jared Sparks and George Bancroft, they have never been as thoroughly utilized as they deserve. The Managers of the Royal Institution thought they belonged by right to the United States, where American students could have easy access to them.

At the time that they were received by the Royal Institution, over one hundred and twenty-five years ago, these American manuscripts were bound in sixty-two volumes; and the warrants of authority on parchment, signed by King George III, to Sir William Howe and Sir Guy Carleton, were enclosed in leather rolls. So important have these documents been considered by English and American historians, that the Historical Manuscripts Commission issued a printed calendar of them in four large volumes, the first volume published in 1904, the last in 1909. The cataloguing, which took over eight years, was done principally by the late Benjamin Franklin Stevens, one of the greatest authorities on the American Revolution.

Dr. Rosenbach took delivery of these books from the strongroom of Barclay's Bank in London, and they were under special guard until they were transferred to the vault here.

The manuscripts, numbering about twenty thousand, were collected by Sir Guy Carleton, afterwards Lord Dorchester, who was Commander-in-Chief of the British Army in America from 1782 to 1783. Not only is there the correspondence of Sir William Howe, Commander-in-Chief from 1775 to 1778, Lord Barrington, Lord North, Lord George Germain, Secretary of State for the Colonies, Sir Henry Clinton, Earl Shelburne, the Prime Minister, General Burgoyne, the unfortunate Major John André, William Franklin, the son of Benjamin Franklin, Lord Cornwallis, Lord Amherst, Supreme in Command of the British Army, and Sir James Wright; but also complete files of correspondence from the American side. The letters of George Washington (sixty-nine in all), addressed to Sir Henry Clinton and Sir William Howe, are of the greatest historical importance—many of them entirely unpublished. The series of letters of Sir Henry Clinton to General Washington state clearly the British side in the struggle.

There are letters of the highest interest from General Greene, Major General Horatio Gates, John Hancock,

General Israel Putnam, General Benjamin Lincoln, Benedict Arnold, General Heath, Major General Lee, General Schuyler, Lord Stirling, etc. etc. Of more curious interest are many intercepted letters of the American generals, which fell into the possession of British Headquarters. Among the interesting letters found on the persons of spies is one, badly water-soaked, removed from a corpse. Further, there are orderly books, accounts, regimental returns, lists, payrolls, pay warrants, and other official documents, including the actual papers of the War Office.

The letters of the American loyalists, or those who took sides with Great Britain in the controversy, com-

prise the finest collection known. The papers relating to the capture and evacuation of New York constitute the largest extant mass of material on the subject. The New York material is so important that it throws a new light on the history of the Colony and City during the Revolution. As the Southern Colonies remained longest in the British interest and were the great hope of the British government, the correspondence is the largest with the commanding officers of the different posts there.

It will be possible to mention in this very brief summary only a few pieces of outstanding historical interest. For instance: there is the celebrated letter

(Continued on page 5)



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To Their Majesties  
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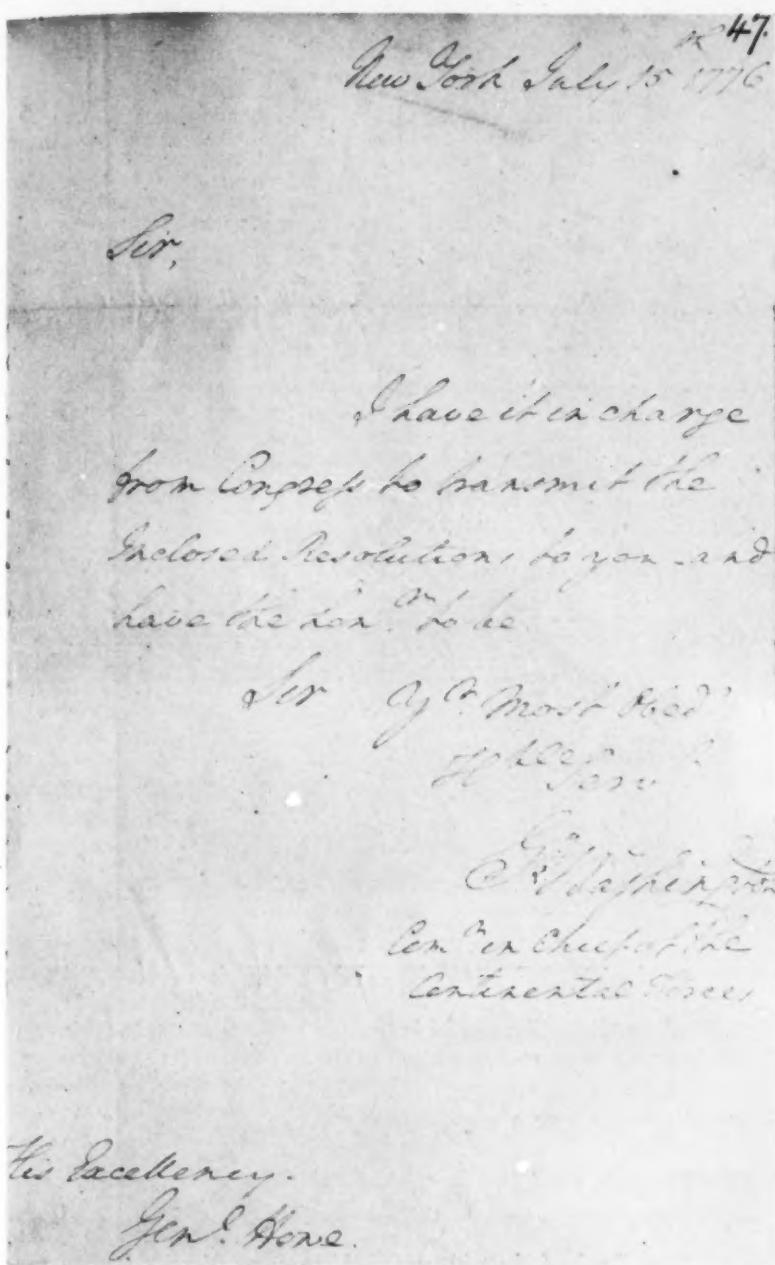
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LETTER FROM GEORGE WASHINGTON TO GENERAL HOWE  
SENT WITH THE "REASONS FOR THE DECLARATION  
OF WAR"

Included in the British Army documents recently purchased by  
Rosenbach and Company.

#### ROSENBACH BUYS RARE DOCUMENTS

(Continued from page 4)

of George Washington to Sir Henry Clinton, dated July 10, 1776, enclosing the official Declaration of War,

which consists of eight pages in the autograph of John Hancock, boldly signed by him with a signature similar to that on the Declaration of Independence. This recites the terrible atrocities committed by the British troops, and the causes that led to the separation from Great Britain. We quote one paragraph from the original manuscript:

"If the enemy shall commit any further Violence, by putting to Death, torturing, or otherwise ill-treating the Prisoners retained by them, or any of the Hostages, put into their Hands, Recourse be had to Retaliation, as the sole Means of stopping the Progress of Human Butchery, ... for that Purpose, Punishments of the same Kind and Degree, be inflicted on an equal Number of the Captives from them, in our Possession, till they shall be taught due Respect to the venerated Rights of Nations."

The original of the famous diary, or orderly book, of Sir William Howe, from June 17, 1775, to May 26, 1776, is included in the collection.

The matter of the capture and surrender of John André is of particular interest. One of the most celebrated letters known of George Washington, written to Sir Henry Clinton, stating that André must go to his death and could not be pardoned, because he was a spy, is included in the lot. We will quote only a portion:

"In answer to Your Excellency's letter of the 26th instant, which I have had the honor to receive, I am to inform you, that Major André was taken under such circumstances, as would have justified the most summary proceedings against him. I determined, however, to refer his case to the examination and decision of a Board of General Officers, who have on his free and voluntary confession and letters, reported:

"First. That he came on shore from the Vulture Sloop of War in the night of the twenty-first of September last on an interview with General Arnold in a private and secret manner.

Secondly—that he changed his dress within our lines, and under a feigned name and in a disguised Habit, passed our Works at Stony and Verplanks points the evening of the twenty-second of September last, and was taken the morning of the twenty-third of September last, at Tarry Town, in a disguised Habit, being then on his way to New York, and when taken, he had in his possession several papers which contained intelligence of the Enemy. The Board having maturely considered these facts do also report to his Excellency Genl. Washington that Major André Adjutant General to the British Army ought to be considered a Spy from the Enemy, and that agreeable to the law and usage of Nations it is their opinion he ought to suffer death."

The actual papers relating to the Surrender of General Burgoyne at Saratoga are here, including two most remarkable letters to Howe upon Burgoyne's capitulation. And what is more important—there are also the official documents relating to the surrender of Lord Cornwallis at Yorktown. These letters of the British Commander-in-Chief are most pathetic and interesting with their revelations of how he chafed under the restraint placed upon him by Washington. Not only are there the official communications, but also the private letters from

(Continued on page 8)



THE OFFICIAL DOCUMENTS OF THE BRITISH ARMY DURING THE AMERICAN REVOLUTION  
Recently purchased by the Rosenbach Company from the Royal Institution of Great Britain.

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VIRGIN IN POLYCHROMED WOOD FROM LE MANS, SECOND HALF OF XIIITH CENTURY  
From the Church of Brentel at Le Mans. Included in the exhibition of seventeen Virgins at Demotte, Inc.



VIRGIN AND CHILD IN POLYCHROMED WOOD FROM CHALON,  
SAÔNE-ET-LOIRE, BEGINNING OF XIIITH CENTURY  
*In the exhibition of seventeen Virgins at Demotte, Inc.*

#### DEMOTTE SHOWS FRENCH SCULPTURE

(Continued from page 3)  
we have progressed magnificently since that remote day, the Demotte "Virgin of Majesty" still arouses a respect which the later and pleasanter

figures are powerless to command.  
Also of the XIIith century and in the spirit of the great Gothic cathedrals which then were building, is the fragmentary Virgin from Le Mans, the second in the Demotte group. In spite of the fact that it is the only incomplete figure in the collection it is among the finest, if not the best, of them all. Without spiritual loss it

has a graciousness which is wanting in the first statue and is quite unmarred by any of the later sentimentality. The form of the face as well as the treatment of the draperies recalls archaic Greek sculpture and the elongated form and long, simple lines suggest the soaring vision of the Gothic architect.

The third figure, from Chalon, is dated as of the XIIith century and is, obviously, a transitional work. To a large extent the form of the earlier figures is retained but the outlines are softened and the whole composition less forceful.

Art forms never change according

to calendar and, even though styles may change radically in the important centers, older types persist, sometimes for centuries, in remote districts. Any system of dating, apart from actual documentation, is therefore more or less arbitrary and a genuinely old piece can only be assigned to the period which it most closely resembles. The Chalon Virgin is very lovely and should have a more popular appeal than either of the other two early pieces. It is, also, much more typical of the Romanesque figures of eastern and southern France than of those with which the early Gothic

(Continued on page 7)



"Gray Weather" by Bruce Crane, N.A.

#### BRUCE CRANE, N.A.

A carefully selected group of landscape paintings in this distinguished artist's characteristic style go on view next Tuesday.

#### FELICIE WALDO HOWELL, A.N.A.

Miss Howell's exhibition is called "Paintings of Architecture" and promises much that is out of the ordinary.

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## DEMOTTE SHOWS FRENCH SCULPTURE

(Continued from page 6)  
builders decorated their cathedrals.

The change from Romanesque to Gothic is sharply marked by the contrast between the Chalon Virgin and another, in stone, from Normandy. In this, the fourth in the exhibition, the Child retains something of the earlier severity but the Virgin has become a modern woman, gay and sprightly. Both pieces date from the XIIIth century but they are, in conception, several centuries apart. The Chalon figure marks the close of a great period of religious and spiritual fervor; that from Normandy, the beginning of one in which the skill of the artisan was to be exalted.

Seven XIVth century figures, from Payneux, Reims, Burgundy, the Ile de France, Paris, and Le Mans, follow. All of them are in stone and each, while true to a general type, shows interesting local variations. One of the finest is a polychromed and gilded figure, Number 9, from the school of Paris. Interesting contrasts and similarities afforded by Numbers 8 and 10, the first a fine standing figure, vigorous in movement, from the Ile de France, the second a seated group from Burgundy. The faces of the Virgins and children, the crowns and details of costume are curiously similar and suggest the possibilities of a common origin. A figure from a church near Le Mans, Number 11, is simple and unaffected and seems to afford a closer link with the spirit of the preceding period than most of the others do.

Three XVth, two XVIth and one XVIIth century figures follow, and one may mark the growth of a romantic naturalism which begins with the realistic figures from the Ile de France and the Abbey of Royaumont and culminates in the sentimental and insipid XVIth century Parisian work.

## RARE PRINT GIVEN TO N. Y. LIBRARY

Through a recent gift from Mr. James C. McGuire, the New York Public Library's print room has received a highly interesting and important addition to its collection of chiaroscuro prints. The print in question is "St. Peter and St. John healing the sick at the door of the temple." The key-plate, giving the black-and-white drawing, is an etching by Parmigianino after one of Raphael's designs for the Vatican tapestries. There are two states of this etching, of which the second is here, with the added inscription I. V. R. (R. V. I. reversed, standing for Raphael Urbinus inventus) and with some retouching and additional work, for example on the face of St. Peter, described in Bartsch, vol. 14, p. 9, no. 7. This was called "very rare" even by Bartsch in his day; the first state he calls "extremely rare." One can only harbor the not too forward hope that the first state may some day prove to be in possession of some one who may be impelled to donate it to the Library in order to make this set complete. It is the second state which served as the basis for the chiaroscuro print. Holes at the corners of the etched plate show in the impression; these served as a guide in registering when impressions were taken successively, on the same sheet of paper, from the copper-plate and from the woodblocks from which were printed the tints making the chiaroscuro print. An impression of this latter is also included in Mr. McGuire's gift.

In this print the basic key plate is in line, that is to say, here the design is treated entirely from a linear standpoint, the tints of the woodblock being then added. Such linear treatment of the key block—which is generally on wood—may frequently be found carried to a degree of pictorial completeness, expressed by close cross-hatching in the dark shadows. This use of a line block as a base is the method which was usually followed in Germany, giving the effect of a tinted pen drawing. In Italy, on the other



VIRGIN AND CHILD IN POLYCHROMED STONE FROM NORMANDY, XIIIth CENTURY

*In the exhibition of seventeen Virgins at the Demotte Galleries*

hand, many of the chiaroscuro prints were produced by dividing the tone values of the whole design in such manner that each block stood for one tone, with no lines at all. Superimposition in printing produced the total effect, which was that of a drawing in body color, a gouache painting.

Anton Reichel, in his *Die Clair-Obscur-Schnitte*, p. 31, has this to say about Parmigianino's connection with this process of chiaroscuro:

"While almost all Italian masters of the woodcut came from upper Italy, and Venice may be considered the outpost of this genre in art, it is noteworthy that for the development of the chiaroscuro cut Rome became the center. Ugo da Carpi already went there and executed his most important prints under the influence of Raphael. No artistic personality, however, influenced the Italian tone cut so definitely as Parmigianino (1503-1540). The flowing lines, the peculiar grace of his compositions, which develop Raphael's harmonious art in the sense of modish elegance, were particularly suited for production in the tone cut. The strongly decorative character which they show was especially calculated to exercise a strong effect also on wider circles."

Parmigianino himself, who, according to Vasari's report was the first one in Italy to cultivate etching, is said to have practiced wood-cutting and to have initiated his pupil Antonio da Trento into the art of the color-wood-cut."

Reichel also speaks of the extended use of chiaroscuro prints in Italy, as they "met the artistic needs of wide circles," and thinks that they were

evidently intended to replace paintings as a cheap decoration of interiors. The color effect of these prints often approaches that of . . . cameos, for which reason they are called 'camayeux' by the French." Notwithstanding this, one has a feeling that these prints may well have been used also by artists and art students, as specimens of drawing.

As prints per se, as reproductions of drawings by masters of the Renaissance, as examples of the ever-recurring use of the various graphic processes for the reproduction of drawings, and as one phase of the big and continued experiment of color printing, chiaroscuro prints are of outstanding importance and interest. The study of this alluring process takes us through four centuries, with all the diversity in technique, point-of-view and purpose which that simple statement implies. It is amusing to find late applications of the process in American book illustration of the middle of the XIXth century, and a crude survival in American theatrical posters of even the last quarter of the same century. Today the chiaroscuro idea turns up at times in the blocks of a few French and American artists, with the modifications imposed by changes in viewpoint, technique and individual expression.

The systematic and habitual employment of this engaging medium, however, took place in the first half of the XVIth century in Italy, and it is as an important and necessary addition to the Library's graphic record of this expression of the spirit of the time that Mr. McGuire's gift is valuable and valued.—F. W.

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## ROSENBACH BUYS RARE DOCUMENTS

(Continued from page 5)

Cornwallis, stating his case with the utmost frankness. No less than thirty-six letters of Lord Cornwallis relate to his capture and surrender.

Among other papers which should be particularly noted are: an Army List of the British, Foreign and Provincial troops serving under Clinton, printed at New York by Macdonald and Cameron in 1779; a set of Coroners' inquests in that city from April to November, 1783; the almost daily reports of the vessels entered and cleared from November, 1782, to November, 1783, and some returns of the Provost; list of American prisoners; a book of negroes embarked at New York from April to November, 1783, having previously been inspected and registered; correspondence, account and pay warrants for the German troops of Anhalt, Anspach, Brunswick, Hesse-Hanau, Hesse-Cassel and Waldeck; as well as bi-monthly accounts for many of the British regiments.

A personal touch is given by some few tradesmen's accounts to Sir Guy Carleton, for groceries, tailoring, domestic servants' wages, and clothing for an orphan or two. Tea varies from 10s. to 24s. a pound, powder sugar 1s. 8d., macaroni 5s. 6d., sago 6s., truffles £1 16s 0d. a pound, white pepper 8s., ham and Gloucester cheese both 3s. a pound, a bottle of mushrooms 12s., of capers 10s., of mustard 6s. Lemons are 8s. a dozen, a ball of twine usually 2s., and a large bottle of rose water 14s. His barber's bill for two months, November 24, 1782, to January



AUBUSSON TAPESTRY, XVIIIth CENTURY, "CHRIST ON THE CROSS"  
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26, 1783, appears at £2 8s. 6d., powder 3s. a pound, and a pot of pomatum 6s., a toothbrush 2s. 6d. A hair-ribbon appears elsewhere as 6s., thread stockings at 6s. 9d., and a yard of white satin £1. For some festivity, apparently, there is a bill for the loan of 142 dozen pieces of china, glass and earthenware at 1s. per dozen, and for

the use of a "glass upurn" 18.8d. Is charged. Damaged in use are 38 items.

The letters from the French side of the war form a unique assemblage. There are a series of important documents of Comte d'Estaing, the Marquis de Lafayette, Comte de Rochambeau (in one of which he states he supplied Cornwallis with money, when he was "broke" and a prisoner of George

Washington), and many dealing with the famous naval battles in which the French took an active part.

As might be expected, the case of the loyal adherents to the Crown is largely represented in these papers. While most of the Crown Officers of the various provinces, and many of the wealthier loyalists, repaired to England and taxed the time and resources

of the Treasury, many more remained behind. Embodying the loyalists into the provincial corps developed with the war until, at the close, there were more than twenty regiments under the Commander at New York. These included the three battalions of Delaney's Brigade, the New York Volunteers commanded by Lt. Col. George Turnbull, the three battalions of the New Jersey Volunteers under Cortland Skinner, the Pennsylvania Loyalists under William Allen, Maryland Loyalists under James Chalmers, King's American Regiment under Edmund Fanning, Beverley Robinson's Loyal American Regiment, Tarleton's British Legion, Simcoe's Queen's Rangers, and the corps of Guides and Pioneers, also under Beverley Robinson.

Although there are manuscripts of the greatest American importance in the Library of Congress, the New York Public Library, the W. L. Clements Library in Bay City, Michigan, the Historical Society of Pennsylvania, etc., there is no collection to be compared with this in regard to the British side of the Revolution. These, the very Headquarters' Papers of the British Army, contain the largest bulk of official correspondence known, between the English and American Commanders, during the whole period of the War of Independence.

## GALLERY NOTE

Mr. Maurice Grieve has just returned from abroad where he has spent the last few months in getting together a representative collection of decorative period pictures and mirror frames from the XVIIth to the XVIIIth centuries. The English, French, Italian and Dutch schools are represented. The collection is now on exhibition at the galleries of the M. Grieve Company, 234 East 59th Street, New York City.

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**C. H. Worcester  
Gives Paintings  
To Chicago**

(Continued from page 3)

methods of Venetian painters, for the canvas was first of all completely covered with a middle tone, over which the lights and darks were applied. Outlines, distinct and sometimes heavy, were drawn round the figures, and some color was worked in the passages of the robes. Here work was broken off. In spite of its low tone of brown, the picture is darkened by black shadows; even the folds in St. Anthony's gown retain their low, vibrant red. In contrast to these warm tones is the figure of the Virgin, conceived in Veronese's "silvery chord" and dramatically placed against a yellow sky.

Tintoretto's mythological composition of "Mars and Venus" is given by Baron von Hadeln to the decade of 1570-1580, when that artist was at the height of his powers. The broad, impressionistic manner in which the whole painting is conceived and executed and the dazzling color scheme of dark reds, powerful blues and whites, are highly characteristic of the developed Tintoretto. For utmost delicacy of handling one should consult the group of the Graces, conceived in the artist's restless tempo and superbly painted in his best vein. These figures, with their slender bodies, delicate heads and pointed chins, are comparable to the Muses in the "Apollo" at Hampton Court and illustrate the new type of feminine loveliness which the painter was introducing into Venice. The torso of Venus supports the contention of recent scholars that Tintoretto's final interest in painting was the successful use of plastic form—an ambition



"MADONNA WITH SS. JOHN AND ANTHONY ABBOT"

Included in the recent gift of nine paintings to the Art Institute of Chicago by Mr. and Mrs. Charles H. Worcester.

which links him close to the art of our own day and helps to explain his great popularity at this moment.

The portrait of Lodovico Madruzzo, painted before 1567 by Moroni, while not by a Venetian master, was painted

by an artist who was greatly influenced by the City of the Canals. It is one of a group of three family

portraits of Cristoforo Madruzzo, Prince-Bishop of Trent, and his two nephews and it hung until recent years with the two other paintings in the Salvadore collection. The late James Stillman of New York purchased the companion portraits of the nephews and they hung from 1921 to 1926 in the Metropolitan Museum. Mr. Worcester purchased the Lodovico from the Stillman Sale while the Gianfederico became the property of Dr. and Mrs. Timken of New York. The painting, which is a masterpiece of cool, contained color and fine, simple design portrays the young and worldly prelate standing full-length with his hunting dog. It shows that at his best, Moroni is worthy to be ranked with the greatest portraitists of the High Renaissance.

The field of Baroque painting, which has been coming back into favor of recent years, is represented in the Worcester gift by three examples, two by Alessandro Magnasco and one by Gianbattista Tiepolo. Magnasco's "Arcadian Landscape" and his "Witch" show him in two moods: first, as the forerunner of modern Impressionism in his free, slashing transcription of sky and atmosphere; second, as a seeker after picturesque values in the little figure of the sorceress.

Also originally attributed to Magnasco is the "St. Jerome" which Dr. Hermann Voss has identified as an early work by Tiepolo. It was at one time in the Palumbo collection in Rome and has been compared by Dr. Voss, with several early studies, one of which is now in the Berlin Print Room. With the four magnificent illustrations for the "Rinaldo and Armida"—the bequest of the late James Deering—the important "Madonna and St. Dominic and St. Hyacinth" and the "Institution of the

(Continued on page 10)

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**C. H. Worcester  
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(Continued from page 9)

"Rosary," on loan in the Martin A. Ryerson collection, Tiepolo is perhaps better represented in the Art Institute than in any other museum in America.

The modern paintings by Toulouse-Lautrec, Forain and Orpen are welcome additions to the representative collection of XIXth century and contemporary works which the Art Institute has on permanent exhibition. "Messalina at the Bordeaux Opera" illustrates Lautrec's love of the theatre and is notable for the use of a quick, expressive line which knew so well just what curve to exaggerate and just what contour to underline. Painted in 1900, only a year before his death, it shows that the artist was gaining a new richness of color and a more profound handling of the medium of paint than in some of his earlier works.

Forain's "Maternity" is one of a long series of court-room scenes which are marked by penetrating notation as well as sustained effects of drama. "Maternity," which was exhibited in this year's Carnegie International, shows that Forain is a worthy successor to the methods and psychology of Daumier.

Orpen's "Old Cabman" is one of the sympathetic, understanding studies of picturesque old characters which the painter loves to do. Very simple in arrangement and low in tone, it is attractive for the fine painting of the model's head and hands, and for the unpretentiousness of the whole conception.

**Modern Museum  
Forced to Charge  
Admission Fee**

The Museum of Modern Art, during the last two weeks of its exhibition of Painting in Paris, closing Sunday, March 2nd, has been forced to charge admission, at least in the afternoons. The trustees have come to this decision with the greatest reluctance, for the Museum was opened with every intention of making it an institution open to the public free of charge. But an unprecedented situation has arisen because of the entirely unexpected crowds which have filled the Museum galleries, making it impossible in the afternoons to see the paintings and so congesting the elevator system in the Heckscher Building that crowds gather in the corridors both on the ground floor and on the 12th floor where the galleries of the Museum are situated.

Innumerable complaints from visitors, some of them humorous, some of them seriously resentful, have been received. They have come intending to look at pictures and have instead been trampled, with no better compensation than a view of other visitors' necks. Even critics, who ordinarily have plenty of opportunity to view the exhibitions in comfort, have complained. Murdock Pemberton of the *New Yorker* calls the Museum exhibition "a mob scene . . . you fought your way into the place and elbowed your way through the rooms," Mr. McBride of the *Sun* "sympathizes with those who only see Miss Wiborg's 'Picasso' over the heads of hundreds of others." Louis E. Sterne president of the Atlantic City Art Gallery, left a pathetic note at the entrance: "Hearty congratulations on your very refreshing show. I wish though, I had learned to play foot

**BIRMINGHAM GETS  
IMPORTANT CANVAS**

LONDON.—The Birmingham Art Gallery has been enriched by the presentation, by the Public Picture Gallery Trust, of a very beautiful and important work, "The Dead Christ," by Cima da Conegliano (c. 1460-1517); according to *The Daily Telegraph*.

The picture, though small (10 inches by 6½ inches), is a very fine example, in beautiful condition, of the miniature-like style of this Venetian painter, who was a pupil of the Vivarini of Murano, and strongly influenced by Giovanni Bellini.



"MESSALINA AT THE BORDEAUX OPERA"

By HENRI DE TOULOUSE-LAUTREC  
Included in the recent gift of nine paintings to the Art Institute of  
Chicago by Mr. and Mrs. Charles H. Worcester.

ball. I will have to come again early some morning."

As a last resort the Museum has been forced to charge an admission fee of fifty cents from twelve to six o'clock and to open the galleries free of charge in the evening from eight to ten on every day of the week Saturday and Sunday excepted. The galleries remain open, free of charge week day mornings from ten to twelve, all day Saturday from ten to six, and on Sunday from two until six. The money accruing from the admission charge will be turned back

into the Museum funds for upkeep and purchase of pictures.

Charging admission in the afternoons is of course a temporary solution of an urgent problem but is a vivid illustration of the need for adequate permanent headquarters for the Museum, for it is evident that the present attendance is the result of no mere casual excitement. The Museum has now been running four months and the attendance during the last four weeks has been considerably higher than during the first four weeks.



**EXHIBITION**

Mr. Vernay announces that he will exhibit at the Antiques Exposition, in the Grand Central Palace, New York City, March 3rd to March 8th, two interesting panelled rooms. In these rooms, one of which is an original 18th Century example in Pine with contemporary scenic panels, will be displayed a rare collection of Early English Furniture, silver, porcelain, sporting prints and other decorative objects. Booths 20 to 27—ground floor.

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*A*N INTERESTING treatment of a corner in the Rosenbach Galleries. The decorated satinwood settee, covered in green damask, is flanked by a pair of antique original painted Hepplewhite tables. The Capo di monte vase lamps have shades of celadon moire silk. The framed mezzotints on the wall are by Sydney E. Wilson; "The Milkmaid" on the left, and on the right "Lady Ravensworth."



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## EXHIBITIONS IN THE NEW YORK GALLERIES

### MODERN MASTERS Valentine Gallery

A small exhibition of unusually important pictures has been arranged at the Valentine Gallery. Only six pictures are shown but these more than make up in quality for the deficiency in number and prove that a big show is not necessarily one with a lot of pictures.

While it would be unjust to the artists to say that each of these pictures is a masterpiece it is safe to say that each does represent either the best manner or the best of one manner in which Braque, Derain, Matisse, Picasso and Rousseau have worked.

Braque and Picasso have two pictures each. The Braques are comparatively recent works and, although he harps forever on one string the result justifies his conservatism. An abstract and a semi-abstract figure show two engaging sides of Picasso's genius. A large Matisse is one of the best of his "middle period" pictures which has been shown in New York. Rousseau's "Tiger and Rhinoceros" is among the best of his jungles.

### JOUBERT De Hauke Galleries

The ships and harbors of Joubert, a young French artist now exhibiting at the De Hauke Galleries are refreshing in their modesty. Apparently content with a minor role in an age that too often borrows the mantle of greatness, Joubert communicates his delight in crowded ports, aspiring masts and waiting cargoes. The artist has a crisp, expressive line that sometimes recalls the sketches of Boudin. Salient facts are communicated, but much is left to the imagination.

Some of the drawings are in pen and ink, others in pure water color and a few in sepia wash. All are animated. Since catalogues were not available at the time when we visited the exhibition, it is impossible to single out individual works for special mention. But the group as a whole will appeal both to lovers of ships and lovers of good drawing.

### MARGUERITE ZORACH Downtown Galleries

Many things are happening these days at the Downtown Galleries. Carpenters and bricklayers are busy in the backyard. Paintings arrive from the Grand Central and depart for other exhibitions. Within, recent canvases by Marguerite Zorach claim respectful attention amid the surrounding chaos. Mrs. Zorach has often made effective use of the naive accent and in her present New England paintings it is employed disarmingly in "Maine Sheriff" and "Farm Scene." Although these are likely to be the most popular canvases in the show, there is finer feeling in a delightful Rockport landscape and in the view of a little town, approached via the white fretwork of a bridge.

In the New York series, "Snow and Steam," seemed to us about the best of the many excavation subjects we have encountered for some time. No Zorach exhibition is quite complete without a still life, and "Lady's Table" in the present show is quite in the artist's best style.

### STIEGLITZ SELECTIONS Opportunity Gallery

A Cubist, a bona fide "Sunday painter" and two sculptors have been discovered by Alfred Stieglitz for the current Opportunity Gallery show. In other respects, the exhibition has the visual aspect of mild promise, most visible in the water colors of Homer Ellerton, the waxy magnolias of Edith Hamlin, the crisp lilles of Dorothy Jones and the "Grain Tower" and "Laundress" of Doris Speir. The cubistic performance mentioned above is devoted to a highly prismatic seated lady, whose sophistication seems rather empty compared with the lovingly painted apple tree of Cipe Pimeles, a real "peintre de dimanche," in an age full of dynamic symmetry.

The sculpture forms an interesting feature of the show and though meagre in quantity is far superior in quality to anything previously shown at the Opportunity Galleries. Ahron Ben Shmuel, though indebted to both Lachaise and Zorach, has a real feeling for sculptural form, while the little cow by Joseph Konzal is an engaging and unpretentious animal.

### CARL WUERMER Grand Central Galleries

Carl Wuerner, whose exhibition of landscape painting opened on February 25th at the Grand Central Galleries, received his training in the Art Institute of Chicago and in private classes of Wellington Reynolds. The effectiveness of Mr. Wuerner's outdoor scenes is due mainly to sharp definitions of detail, especially in the painting of the meadow flowers usually found in the foreground of his canvases. In these, he is more concerned with the arabesques of intertwined stems, leaves and flowers, than with pure color, which tends towards rather monotonous standardization of contrasting tones of green. This formula is further carried out in the treatment of hills and widespread panoramas in the background which, though equally clear in their definitions of form, are seen in rather arbitrary blues and purples, rather than with the coloristically discerning eye of the true landscape painter.

Two still lifes of meadow flowers and grasses are included in the exhibition. With their careful study of plant forms and graceful arrangement, these seem a welcome relief after several recent showings by artists who supplemented their floral offerings with Buddhas, pewter, glass and brocades.

### GROUP EXHIBITION G. R. D. Galleries

Of the four artists now showing their work at the G. R. D. Galleries, only Shimizu is familiar. The others of the quartette—Horace Day, Eve Kottgen and Bianca Todd—appear more or less in the semi-amateur class. With the exception of a not very successful nude, the Shimizu group is an interesting one. His flowers, still lifes and landscapes, despite slight debts to the more illustrious Kuniyoshi, are personal in design and color.

Eve Kottgen shows qualities in an autumn landscape and a still life that fail to emerge in the rest of her group, while Bianca Todd ranges from the ineptitudes of "Tango" to an ambitious, but well constructed interior entitled "Kitchen." The group by Horace Day consists in the main of rather slight portraits and landscapes in watercolor.

### KARL KNATHS Daniel Galleries

In a sense, Karl Knaths is at war with the "immaculate" painters who hold the fort at Daniel's. But if infinite pains are less obviously displayed, they are none the less fundamental in his art. His seemingly casual arrangements, set so deftly and elegantly upon the canvas, have a quiet rightness of design and color. Knaths speaks in a strongly personal idiom. The only painter of whom he is at all reminiscent is Braque and some of the still lifes in the present exhibition resemble those of the French artist in their compact balance of design and color.

The capricious element, which is a definite factor in Knaths' personality, is revealed in several watermelon subjects and by two sprightly paintings of roosters. Four of the finest canvases in the present exhibition have been loaned by the Phillips Memorial Gallery. Another still life, "Grapes and Bread," comes from the collection of Mr. Charles Willard.

### A. F. LEVINSON New Art Circle

Mr. Neumann has again resumed his exhibitions with a showing of the work of A. F. Levinson, who has previously been seen at these galleries. There has always been more of intellect than of emotion in Levin-

son's work and the present exhibition is still primarily concerned with the logic of design. A number of well constructed interiors—a favorite theme with the artist—are features of the present exhibition, the finest of them being "Girl in Plum Colored Dress." Here chair and table, the bend of the arm and the folds of the gown make baroque curves against a sternly rectilinear background.

The majority of the paintings are in Levinson's customary palette—sensitive, but a trifle subdued. A few paintings, however, show happy tendencies towards more vivacious harmonies. Among these is a large still life, that reveals an unexpected feeling for gay color accents.

## BRUSSELS TO SEE IRISH SHOW

LONDON.—A representative committee has been formed in Dublin to organize an exhibit of Irish art at the Brussels exhibition this year in commemoration of the centenary of Belgium's freedom, according to the *Daily News*.

Belgium is co-operating with the Dublin committee, and it is hoped to send an exhibition of Belgian art to Dublin next year.

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Recently sold by the Van Diemen Galleries to a private collector in New York.

## VAN DIEMEN SELLS CORREGGIO

One of the outstanding works which has come from royal possession to America as a result of political troubles in Europe, is the famous Hapsburg Madonna by Correggio, recently sold by the Van Diemen Galleries to a prominent private collector in New York.

The history of the picture can be traced back many generations during which it was in the picture gallery of the Castle Ambras belonging to the Emperors of Austria, from which the most famous treasures of the Vienna Gallery have come. It is described in the inventory of this collection and was first published by Venturi in *L'Arte*, 1921.

The style of the picture is that of Correggio's first mature masterpieces of the period around 1515 and is a wonderful combination of richness of form with the special charm of expression and feeling typical of this master. The importance of the painting is emphasized by the fact that it is one of Correggio's six chef d'oeuvres still in private possession and its authenticity is unanimously confirmed by all experts including the late Dr. Wilhelm von Bode, Professor Gronau and Dr. W. R. Valentiner.

### *Metropolitan Purchases Central Asian Art From Kleykamp Galleries*

The collection of rare art of Central Asia, concerning which Dr. Laufer wrote in the February 15th issue of THE ART NEWS, has been purchased by the Metropolitan Museum of Art from the Kleykamp Galleries of New York. The collection is made up of ninety-six Khotan pieces dating from the IIIrd to the VIIIth centuries.

### SALONS ANNOUNCE SPRING SHOW

The Salons of America announce their eighth Spring Salon exhibition, to open at the American-Anderson Galleries on April 22nd. Announcements and entrance blanks have been mailed to former exhibitors but since the show is open to any artist, not only in America but in the world, entrance can be made by writing to the Salons of America, Inc., at the American-Anderson Galleries, 30 East 57th Street.

The association, which was founded in 1920 by Hamilton Easter Field, has as its purpose the sponsoring of a no-jury exhibition in which each painting and piece of sculpture is assured a favorable position and proper lighting. No more works are exhibited than can be correctly placed. The membership now numbers about twenty-five hundred and is drawn from all parts of the world, including Japan, Hawaii, South America, France and Italy. In addition to the exhibition, the Salons of America inaugurated last year the Hamilton Easter Field Foundation Fund for the purchase of one or more works from each exhibition, the collection to be presented at some future time to an American museum.

The officers of the organization are as follows: Wood Gaylor, President; Robert Laurent, Vice-President; David Morrison, Treasurer; Stefan Hirsch, Recording Secretary; and Yasuo Kunyoshi, Corresponding Secretary.

The directors are: George C. Ault, Theresa Bernstein, Horace Brodsky, Emile Branchard, Irving Brokaw, Vincent Canadé, John Carroll, John Cunning, Rudolph Dirks, John Dos Passos, Louis Eilshemius, Ernest Fiene, Arnold Friedman, Edward Booth Grossman, George Hart, Bertram Hartman, Harry Hering, Bernard Karfiol, Adelaide Lawson, Kenneth H. Miller, Gus Mager, Kikuta Nakagawa, Frank Osborn, Agnes Pelton, Katharine Schmidt, Dr. Stan, Joseph Stella, John Storrs, Henry Stratton, Mary H. Tannahill, Bryon Tsuzuki, Irene Weir, Isabel Whitney, Claggett Wilson.

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Vol. XXVIII March 1, 1930 No. 22

## CROWDS AND ART

The situation that has confronted the Museum of Modern Art almost from its opening date is something of an anomaly. The handling of crowds has seldom been a pressing problem to institutions devoted to the classical arts, and in the contemporary field only widely advertised showings or those of a rather sensational nature have collected more than an average quota of dutiful gallery goers. But almost from the beginning the Museum of Modern Art found itself coping with crowds—not merely throngs of the emptily curious, but large groups of all classes, intently anxious to see fine examples of modern art. Things have finally come to such a pass that an afternoon admission fee is being charged during the last weeks of the "Painting in Paris" show as the only effective method of limiting attendance to comfortable proportions.

It is to the credit of the general public that for once, at least, they have been generously appreciative of the first rate. And it is to the credit of the Museum of Modern Art that, save for the rather inadequate American show, it has sought uncompromisingly for the best. The most striking impression received from a visit to these galleries is that they are alive. Not only the paintings, but the people. Feet do not move in the apathetic and dragging museum tread. People jostle and move eagerly, as if in pursuit of pleasure, not culture. The sepulchral museum whisper has also vanished. Conversation goes on in normal tones, emphasized by the occasional stridencies of heated debate. Absent, too, is the solemn file of one minute painting devotees. People linger before a picture that holds them, wisely neglect those that have no personal significance. Some sit on benches in process of slow absorption. Others take notes. This is as it should be in a museum, whether devoted to modern or classical art.

Of course the conventional gallery patter is not entirely absent. The *New Yorker*, we believe, collected a page of comments taken at random during the first show, and there are still the ladies in expensive mink coats, murmuring banalities that have



"PORTRAIT OF LODOVICO MADRUZZO"

Included in the recent gift of nine paintings to the Art Institute of Chicago by Mr. and Mrs. Charles H. Worcester.

By GIANBATTISTA MORONI

passed muster at countless teas and varnishing days. But on the whole, cliches and art patter are not very popular at the Museum of Modern Art. If the talk is not always intelligent, it usually tries to be. Young college girls may be seen explaining abstract design to bewildered, but open-minded fathers, nursed in the academic tradition. Hatless young men, rimmed in tortoise shell, expound Picasso to their less enlightened girl friends. Occasionally, the blind leads the blind. But through it all, one feels that eyes are actually being used, memories being filled with lasting impressions. When the Museum of Modern Art opened, we congratulated

them upon a stupendous project, magnificently realized. That the public response to this project would reach its present proportions, is as gratifying as it is surprising.

## BOOKS

TAIT MCKENZIE  
By Christopher Hussey  
J. B. Lippincott Company  
Philadelphia  
Price, \$10

Tait McKenzie, a Sculptor of Youth, is a technical study, and appreciation of the work of the sculptor, including

a wealth of details both biographical and otherwise to throw light on the subjects and methods chosen by him. The illustrations are very numerous and characteristic and for each plate there is a section of text with a description and statement of how the piece came to be made, exhibitions in which it has been included, and other data. Appended is a list of articles, books, etc. by or relating to McKenzie; a chronological list of the artist's sculptured works; and a selection of articles by him.

Among the public monuments illustrated are: "The Volunteer," the Rosamond War Memorial in Almonte, Canada; "The Home Coming," a mon-

ument to the men of Cambridge; the Scottish-American memorial in Edinburgh; "The Youthful Franklin," "George Whitefield" and "Dr. Edgar Fahs Smith," all on the University of Pennsylvania campus; the bronze statue of Lieutenant-Colonel G. H. Baker, M.P., in the lobby of the House of Commons, Ottawa; and the statue of Wolf which is to be erected in Greenwich Park, London.

A large number of medals and plaques are reproduced, including the "Joy of Effort," plaque set in the wall of the Stockholm stadium; the Inter-collegiate Conference Athletic Association medal; the Inter-collegiate Winter Sports Union Plaque; the "Award of the Playground and Recreation Association of America;" the medal of honor for the Franklin Institute, and two American Legion medals. Portrait medals include those of Joseph Pennell, Walter Hampden, Sir Wilfred Grenfell, J. Forbes-Robertson, William Henry Drummond, and many other prominent men. There is also a portrait plaque of the artist's wife, Ethel O'Neill.

Hussey's technical study of McKenzie's portrayal of athletes is abundantly illustrated with the best known works: "The Athlete," "The Sprinter," "The Supple Juggler," "The Relay," "The Onslaught," "The Flying Sphere," "The Javelin Cast," "The Plunger," "The Icebird," "The Pole Vault," "The Modern Discus Thrower," "The Upright Discus Thrower" and others, including some early masks of expression.

AMERICAN ART  
ANNUAL FOR 1929

The American Art Annual for 1929, Volume XXVII, just issued by the American Federation of Arts, is the largest yet published, exceeding last year's Annual by nearly 250 pages.

A biographical directory of painters, sculptors, illustrators and etchers is again featured. It contains 5,211 names, 159 more than the last Who's Who listed in 1927. Of these, 762 names have not been listed before. The number and importance of the 155 names in the obituaries section sets a record of serious loss in this field. It has been many years since the country has lost so many artists, patrons and leaders in museum work of international renown. Among the painters were Arthur B. Davies, Robert Henri, Henry O. Walker, Birge Harrison, Sigurd Skou, Anthony Angarola, Alice Worthington Ball, Tom P. Barnett, Charles Caryl Coleman and Emil Fuchs; sculptors, Edmund T. Quinn and Charles Grafly; architects, Milton B. Medary, Thomas Hastings and Allen B. Pond; T. A. Dorgan ("Tad"), cartoonist; Adelaide Alsop Robineau, ceramist; Clarence F. Underwood, illustrator; John Cotton Dana, Bashford Dean and Stewart Culin, leaders in museum work; Andrew Wright Crawford, Appleton Bridges, William B. Sanders and Mrs. Henry O. Havemeyer, art patrons, connoisseurs and leaders in civic development along artistic lines; Joseph Durand-Ruel, international art dealer.

Significant events in the field of art in America during 1929 constitute a sixteen-page review in the new Annual. Twenty art institutions opened new buildings or new wings, among these the Rodin Museum, Philadelphia; the Baltimore Museum of Art, the Currier Gallery, Manchester, New Hampshire; the Roerich Museum, New York City, and others of equal importance. A number of new institutions were opened, which have already proved their value, such as the Museum of Modern Art, New York City, and the Fitchburg, Massachusetts, Art Center. Gifts of money totaling more than \$13,000,000 were made to art museums, schools and cities; the largest single gifts were two of \$1,000,000 each, one to the University of Chicago, from Max Epstein, for the establishment of an art center; the other to the California Palace of the Legion of Honor, from Mr. and Mrs. Henry K. S. Williams, a maintenance fund for an art collection.

New York City continued to establish new records in the auction field,

(Continued on page 15)

**SPANISH LETTER**

**Phoenician Settlements Excavated**

**Rafael Domenech Dies**

**Results of Excavations at Mount de la Barsella Published**

**Almela Brothers Exhibit Ceramics**

**"Atlantis in Andalusia" by Helen M. Wishaw**

**Carrocera Sale Investigated**

**Duke of Alba Appointed Minister of Education and Fine Arts**

*By E. TEROL*

Two years ago the Provincial Monuments Commission of Alicante started archaeological explorations on the Mediterranean coast of Spain formerly settled by Phoenicians and Greeks, and the results obtained thus far are quite up to expectations. The Phoenician fortress of Benacantil and the Iberian necropolis of Molar have been excavated, while work has been started on the Iberian settlement of Lucentum and other sites. A considerable number of Punic relics and Greek marbles of extraordinary archaeological interest have been found. The most important of the objects recovered is a large size copper slab or tablet engraved with a Carthaginian inscription. Copper or bronze tablets of Roman times with Latin inscriptions are fairly common because this manner of recording fundamental laws or Imperial decrees was a Roman custom somewhat akin to the use of consular ivory diptychs. However, the present example with a Carthaginian inscription is probably unique. It is now being translated, or rather deciphered, as the Carthaginian or Punic language is scarcely known and it can only be more or less accurately interpreted through its affinities with Hebrew, both languages having a common Semitic origin.

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The Almela brothers, awarded first honors in the Municipal School of Ceramics, are holding an exhibition in the galleries of the Society of Art Friends. The first impression conveyed by the exhibits is one of great industry, as no fewer than two hundred pieces of varying sizes are on view. The great diversity of style and technique reveals that the Almela brothers are thorough masters of the ceramic art and that they can work with equal success in terra cotta, enamels and gold luster. The splendid Romanesque frontal is a creditable achievement, remarkable not only in conception but also as a piece of sculpture that is well balanced and effective in color and perfect in surface and glazing. Another interesting feature is the free interpretation in majolica of a few works of the great sculptors, Juilio Antonio and Emiliano Barral. These figures, though small in size, have all the force and strength of the large originals and are desirable collector's pieces. This perhaps explains the fact that all were sold within a few minutes of the opening of the exhibition.

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The well known scholar, Helen M. Whishaw, director of the Anglo-Hispanic-American School of Archaeology, and member of the Spanish Anthropological Society, has published a remarkable book dealing with the early history of the city of Niebla and of western Andalusia, entitled: *Atlantis in Andalusia*. It contains nearly three hundred pages and forty-six plates, with numerous illustrations, describing a highly advanced civilization, hitherto practically unheard of, which developed in southern Spain and northern Africa towards the close of the Neolithic era. This book, which is the result of many years' painstaking research and intelligent study, has aroused tremendous interest. King Alfonso has sent the author his personal congratulations for the brilliant work done.

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**AMERICAN ART ANNUAL FOR 1929**

(Continued from page 14)

a practice which seems to have become a habit. Piero della Francesca's "Crucifixion" in the Hamilton Collection, fetched \$375,000, the highest price ever paid for a painting at auction in the United States (surpassing by \$15,000 the price paid for Gainsborough's "Harvest Wagon" the year before) and the second highest world price given at auction, this record still being held by Lawrence's "Pinkle." Samuel Waldo's portrait of Andrew Jackson sold for \$29,000, breaking all auction records for a picture by an American artist.

Many important changes have taken place in the field of museums and associations. There have been changes in directors; and many new societies and schools have been established, which are listed in these sections of the new Annual.

The press list has been increased about 33 per cent; the Annual now lists 102 newspapers which give space to art news, where only 65 were listed in Vol. XXV. This is a significant extension; for the press gives no space to cultural activities unless it is certain they have a large reading public.

An examination of the American Art Annual for 1929 discloses convincing proof of widespread progress in the promotion of art and development of appreciation in the general public.

*Sorolla, His Life and Works and Nationalism in Art.* Lately he was engaged in editing *The Masterpieces of Architecture and Decoration in Spain*.

Under the patronage of the Ministry of Fine Arts an interesting volume has recently been published dealing with the results obtained during 1929 in the excavations at Mount de la Barsella. The Rev. Belda, of Torremazanas (Province of Alicante), began to explore the region archaeologically and discovered an early necropolis in the hill called Mount de la Barsella. The entrance leads up a steep and narrow passage into an inner shrine or sanctuary, not yet wholly explored. So far three burials in perfect condition have been found, and the funeral furnishings include black pottery with incised decoration, carved bone implements, a large bone plaque engraved with a human figure, and a sandstone figure, probably an idol, very similar to those from the Cerro de los Santos, now in the Madrid Museum. Lying about the ground sundry small objects in silex, slate and green diorite, beads, necklaces and diadems in copper and silver have been discovered. All appearances seem to indicate a necropolis of the early bronze age, yet denoting a stage of civilization higher than that usually ascribed to that period. Furthermore, several of the objects examined betray a clear Eastern influence, probably Egyptian. Every effort is now being directed towards finding the city or village whose inhabitants used this necropolis.

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\* \* \*

The sale of some primitive pictures

(Continued on page 16)

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"STATION AT ZURICH"

By HOLMEAD PHILLIPS

Now on exhibition at the galleries of Durand-Ruel.

## SPANISH LETTER

(Continued from page 15)

and old carvings in the village of Carrocera, which was declared illegal by the authorities, as reported in THE ART NEWS, has had an interesting sequel. The Vicar of Benavente, sent to investigate the facts, states in his report that the chapel was originally built by the villagers at their own in-

itiative and expense and that therefore they consider themselves the legitimate owners. The chapel being in need of repair, they decided to sell some unwanted paintings and carvings from the obsolete altar in order to obtain the necessary funds, and they claim that they are under no obligation to ask the bishop's permission or anybody else's. The courts will decide the matter, but it is generally expected that the villagers of Carrocera will win

### London to Have Loan Exhibition Of Gothic Art

LONDON.—According to *The Daily Telegraph*, arrangements are well advanced for a remarkable loan exhibition of artistic treasures to be held in the Victoria and Albert Museum, South Kensington, during the coming summer.

The exhibition will consist of examples of English mediaeval art relating to the whole period anterior to the Renaissance, thus including the full flower of Gothic splendor as the natural development of earlier and simpler modes of artistic expression and craftsmanship.

Owners, both public and private, have, it is gathered, responded most generously to the request for loans. Cathedral chapters are lending some

their case, and the sale be allowed to stand.

The sudden collapse of the Spanish dictatorship has led to a temporary cabinet being formed to pave the way for a speedy return to constitutional practices. The Duke of Alba has been nominated Minister of Education and Fine Arts in the new government, and in spite of the temporary nature of the appointment, it has caused the greatest satisfaction in art circles.



"MATERNITY"

By JEAN LOUIS FORAIN

Included in the recent gift of nine paintings to the Art Institute of Chicago by Mr. and Mrs. Charles H. Worcester.

of their most precious possessions, and many works dispersed long since in other parts of Europe are being temporarily restored to the land of their origin. Others are on their way from America, and altogether the exhibition promises to assemble such an array of English mediaeval art as has never before been gathered under one roof.

Naturally, a great part of it will have definite ecclesiastical, as well as artistic, interest, and the date of the exhibition has been to some extent influenced by the fact that the Lambeth Conference will be in session, attended by bishops from every part of the Anglican communion.

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**PARIS LETTER**

Books by Romanticists at the National Library  
 Romanticism at the Simondson and Cambaceres Galleries  
 Georges Petit Gallery under New Management  
 Copies by Masters at the Cardo Gallery  
 The Salon of Contemporary French Decoration  
 La Fontaine's Fables Illustrated by Chagall  
 Daniel Dourouze Retrospective  
 The New Gallery of the Ecole du Louvre

*By PAUL FIERENS*

To the list of exhibitions, which mark the celebration of the centenary of Romanticism, will soon be added the important Delacroix exposition. Up to the present this varied program has been more interesting from a literary than from an artistic point of view. The show cases of the National Library are now filled with five hundred books and manuscripts which vividly recall the great period of Chateaubriand, Victor Hugo and Stendhal. In the autographed pages of works by these authors seems to be preserved something of their impassioned spirit, but in order to fully appreciate the showing one must be something of a bibliophile and graphologist. The exhibition has been arranged by M. Roland-Marcel, the young and very energetic director of the National Library.

The setting for the collection, a sumptuous apartment of the Grand Siecle in the Mazarin Gallery, is in no way romantic. In order to heighten the effect, the walls have been covered with fine tapestries loaned by the Mobilier National. The nine hangings of the Cariolanus series, woven in the early years of the XVIIth century at the La Planche looms, after cartoons by Henry Lerambert, show a curious mingling of Italian and Flemish realistic influences. They are remarkably sober in color, with magnificent blues predominating. Other tapestries form part of the Rinceaux series, executed about 1662, after Polydore de Caravage. The pieces illustrating the "History of Alexander," after Le Brun, have the amplitude and the majesty of the tragedies of Corneille. The setting is thus purely classic, but this can be justified by the fact that Victor Hugo, Balzac and Vigny greatly admired old tapestries, although they actually preferred the Gothic fragments.

The National Library presents a lesson in literary history, each showcase constituting a chapter. Under the heading "Origin of the 'mal du siecle'" one finds the autographed manuscript of *La Nouvelle Héloïse*, by Jean-Jacques Rousseau, with the *Poesies Galloises* by Ossian (which Napoleon placed before Homer), the *Nuits* by Young, the first French translations of *Werther*, etc.

In the cases reserved for Chateaubriand, beside manuscript pages of the *Mémoirs d'Outre-tombe*, is a small edition of Homer in Latin, containing numerous autograph notes by the author of the *Genie du Christianisme*. Chateaubriand carried this volume of Homer in his knapsack when he was in the army of the Conde.

Several of the rarest items in the exposition belong to M. Louis Barthou. Among his contributions are, notably, the manuscript of a tragedy composed by Lamartine in 1814, when he was twenty-four years old, and the finest manuscripts of Vigny.

It is interesting to compare the fine, slanting and very feminine handwriting of Lamartine with that of Victor Hugo and to follow in his manuscripts the evolution of the latter. The early writing is small and crowded, becoming gradually larger, more decided and imperious in character. The manuscript of the *Legende des Siècles*, on large bluish paper, opened to the poem, *Booz endormé*, is, in my opinion, the finest thing in the exhibition. And there is nothing more curious to study than certain erasures and corrections in the poem.

Other precious relics shown, which cannot be mentioned in detail here, relate to Alfred de Musset, George Sand, Prosper Mérimée, Gérard de Nerval, Balzac, Sainte-Beuve, etc. The "petites romantiques" are no less well represented than the leaders of the period. Then come the ballad-writers, the journalists, the historians, the musicians (Chopin, Berlioz, Liszt, etc.). The eye is arrested, also, by some astonishing sépias by Victor Hugo, car-

*(Continued on page 18)*

VIRGIN AND CHILD IN STONE FROM SEINE-ET-OISE, XVTH CENTURY

*In the exhibition of seventeen Virgins at the Demotte Galleries*



VIRGIN AND CHILD IN POLYCHROMED STONE, SCHOOL OF PARIS, XIVTH CENTURY

*In the exhibition of seventeen Virgins at the Demotte Galleries.*



Medallion Portrait of James Christie, founder of the firm in 1766 and a personal friend of Thomas Gainsborough, R.A., and David Garrick.

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## PARIS LETTER

(Continued from page 17)

catures by Alfred de Musset, lithographs by Daumier and vignettes by Tony Johannot, Henri Monnier, etc.

Finally, variety is given the exposition by bindings, miniatures, and thirty medallions by David d'Angers, while there is also a room given over to maps and models.

The excellent catalogue is a contribution to the documents on Romanticism. It has been compiled by M. Roland-Marcel's collaborators, chiefly by MM. Henri Girard, Emile Dacier and Paul Bondois.

The centenary of Romanticism gives several art galleries an opportunity to organize exhibitions of oils, drawings and prints of the XIXth century. Thus M. Louis Godefroy has a small exhibit entitled "Romanticism in Art and Its Sequels" in which are picturesquely grouped rather mediocre canvases by Diaz, Jules Dupré, Ziem and Lepine; lithographs by Delacroix, Gericault, Raffet and Gavarni; and water colors and sketches by Bonington, Constantin Guys, etc. "wo little masters seemed especially well represented: Henri Monnier, with several genre scenes and an entire gallery of portraits and Celestin Nanteuil, with pastels of magnificent spirit.

Under the title of "From Deveria to Boudin," the Cambaceres Gallery has arranged an exhibition of a hundred small pictures by landscapists and genre painters, some of whom are today almost forgotten. M. Tristam Klingsor says that "these little masters that are neglected today will be amateurs' favorites tomorrow." He exaggerates, but on the other hand there is something more than mediocrity in the production of a Camille Flers or of the pseudo-Corots, Japy and Ciceri.

Also at the Cambaceres Gallery are a small Ribot, a Hervier, some Duprés and three beautiful Boudins, excellent pictures, although it is true that their authors are in no need of being rescued from obscurity.

The news that the Georges Petit Gallery was under new management created a sensation in artistic circles. After having defended for thirty years a group of painters who were in no way representative of the art of their age and who added nothing to the glory of the French school, these galleries have passed into the hands of a group headed by MM. Bernheim Jeune on one side and M. Etienne Bignou on the other. It is generally realized that the new management will mean a complete change in the policy of this celebrated house.

The entrance of well known Parisian art dealers into the galleries of the Rue de Seze will assure the exhibition there of the most notable of the painters of the school of 1830. In this locality, which has been transformed during the last few years, will be seen Delacroix, Corot, Daumier and Courbet of the above period; Manet, Monet, Renoir, Degas, Sisley and Pissarro among the impressionists; all the post-impressionists, Cezanne, Seurat, Van Gogh, Gauguin, Toulouse-Lautrec; and finally all those who have made names for themselves among the modern school: Matisse, Picasso, Braque, Derain, Raoul Dufy, Dufresne, Utrillo, Modigliani and finally Jean Lurcat.

The new management of the Georges Petit Galleries also intends, in order to clearly define its policy, to organize next summer in its large galleries an exhibition which will include all the artists which it will sponsor in the future. American amateurs in Paris at that time will do well to visit this showing, for we are assured that it will give very complete representation not only to French painting but also to contemporary European art.

One of the most attractive exhibitions that we have seen this season is that just organized by Mme. Karjinsky, director of the Cardo Gallery. The showing consists solely of copies of great paintings done by masters both of the past and present. Thus one finds in the collection small Rubens faithfully interpreted by Watteau, a magnificent Delacroix water color, from the E. Rouart collection, reproducing the principal passage in Veronese's "Marriage of Cana." Delacroix is in turn copied by Degas in a painting from the Aubry collection, in which the color is indeed that of the great romanticist, while the line is that of the Impressionist draughtsman.

Again one finds the copy almost completely faithful to the original, when

Berthe Morisot imitates Corot, her first master; or when Luc-Albert Moreau executes a Renoir which might deceive an expert. Other canvases are only indirectly related to their great models; thus Braque transposes a figure from Corot.

As to "La Rale" by Chardin, interpreted by Matisse, it is no longer a Chardin and it is not even a Matisse, but it is a great picture of singular power.

In the Marsan Pavilion (Museum of Decorative Arts), which has been completely modernized for the occasion, the annual Salon of French Decorative Art is devoted almost exclusively to decorative papers, to material for upholstering and to rugs. In these interiors, of which the most remarkable have been arranged by MM. Jacques Klein, Michel Dufet and Lavezzi, are shown models of the "haute couture" on mannequins by Siegel, around which the decorators have created harmonies which are generally clear and sometimes tasteful. The best rugs are signed by Leon Zack and Colette Guenon. The fine curtains of Dumas, the textiles of Lucien Bouix, a happy choice of figured papers and of those in geometrical patterns, are noteworthy. The glassware of Marcel Goupy and the small objects exhibited in the windows bear the stamp of the mode of the moment or that of yesterday.

M. Ambroise Vollard, to whom France owes the most beautifully illustrated contemporary volumes, has engaged M. Marc Chagall to illustrate the *Fables* of La Fontaine. To some

it seems strange that a Russian painter should be asked to interpret the work of the most completely French of poets. However, it may be remarked that La Fontaine very often did little more than adapt the tales of Aesop and took his material wherever he found it, even from the most ancient legends of India. In any case, it is the result that is important and Chagall has executed for M. Vollard a hundred astonishing and brilliant gouaches, which are now exhibited at the Bernheim-Jeune Gallery and will be shown later in Brussels and in Berlin. Chagall's imagination has created remarkable effects. It is evident that there is an actual spiritual kinship between the poet who has made these animals articulate and the painter who makes other fantasies seem plausible.

The anniversary of Daniel Dourouze (1874-1923) is now being celebrated at the Dru Gallery. It is important to place this isolated artist, with his keen powers of observation, not only among the most talented but also among the most moving of the landscapists of the Impressionist school. Daniel Dourouze recorded on paper the most charming aspects of the snow-covered Alps and of the sunny countryside in the harvest season in the neighborhood of Grenoble, his native city. His art, delightful in its freedom, seems a continuation of that of Jongkind.

The new gallery in the Ecole du Louvre has been officially opened by M. Andre Francois-Poncet, Minister of the Fine Arts, in the presence of M. Walter Edge, Ambassador from the United States, of M. Noeman Armour,

## CHILEAN ART FOR TROCADERO

PARIS.—A collection of valuable Chilean art objects, recently shown at the Seville Exposition under the auspices of Mrs. Montero de Leiva, Commissaire of Chile, have just been presented to the Ethnographic Museum at the Trocadéro.

The gift was received at a formal meeting of the Franco-American Committee, at which the Chilean Minister, M. Alemparte, and prominent members of the Chilean colony were present. The exhibition group contains paintings of peasant life done by Miss Rodig, basketry, leather work, wood carvings, musical instruments and silver ornaments made by the Araucan Indians and vases, sculptured wood figures and woollen materials representative of the popular art of Chile.

adviser to the embassy, members of the Council of the National Museums, curators of the Louvre and others.

The American ambassador has received expressions of gratitude from MM. Henri Verne, director of the National Museums and Francois Poncet, for their new gallery, made possible through the generosity of Mr. Walter G. Mortland.

Mr. Robert Rey afterwards gave the first lecture in the new gallery, the opening one in his course on the history of art in the XIXth century.

## VIENNA TO SHOW 18th CENTURY ART

VIENNA.—One of the interesting features of the traveling season will be a Maria Theresa exhibition in the historic state rooms of Schoenbrunn Castle in commemoration of the one hundred and fiftieth anniversary of Maria Theresa's death, according to *The New York Herald of Paris*. The Society of Museum Friends is the sponsor and the federal government, the city of Vienna and private collectors have promised their co-operation.

Vienna is full of treasures of the Maria Theresa period, which are spread over numerous public and private collections. One finds them in normal times in the state museums, some of the art galleries, in the treasury of the former court and the old palaces of the nobility.

A representative collection will be arranged in Schoenbrunn and will give a fine survey of the art, interior decoration and fashions of the later XVIIIth century. The exhibition will contain church vestments, weapons, costumes, furniture, pictures, tapestries, coins, medallions, porcelain, etc. The tapestries shown will be of singular beauty, as Austria has one of the finest Gobelin collections in the world. The exhibition is scheduled for the months of May to October.

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### AMERICANS EAGER FOR ENGLISH ART

LONDON.—George Morland died in 1804 in a debtors' prison after selling hundreds of pictures, each for the price of a day's keep or less, writes Joseph Grigg in the *New York Sun*. Today Americans are rushing about London and England paying \$7,000 or more for his sporting prints.

Brisk American bidding has brought \$21,000 for three of his sketches, on top of the sale of Christie's recently of five prints by other artists for \$19,000.

The English are taking no more kindly to the American rush for their animal and rustic pictures than they are to the exporting of their old houses and the master paintings.

The movement to keep British art treasures in England is stronger now than it has been since the War. The Government sympathizes with the plea for an embargo, but insists the only way to check exportation is by Government purchase of the old masters. There is only money enough available to buy twelve of the "priceless" pictures if they come on the market. One already has been purchased for the nation.

### Independent Artists Honor Robert Henri In Annual Exhibition

On March 1st the Independent Artists Society opens, at the Grand Central Palace, its fourteenth annual exhibition, which includes a special memorial exhibition in honor of the founder of the Society, Robert Henri, who died last summer. The demolition of the Waldorf, where the Independents have assembled in recent years, has made it necessary for them to seek new quarters. Incidentally, it was in the Grand Central Palace that their first exhibition was opened in 1917. From 650 to 700 exhibitors are represented, as in former years, in alphabetical order.

### BOOKS BRING GOOD PRICES IN PARIS

PARIS.—The sale on February 10th at the Hôtel Drouot opened the week under excellent conditions.

The first session of the sale of M. R. Martyn's library included the works on the fine arts and some modern illustrated books. Eleven thousand francs was obtained for the collection *Les Beaux Livres* (Paris: Mornay), in forty-eight volumes, on Rives vellum and Japan paper, all numbered. A unique copy of *La Leçon d'Amour dans un Parc*, by Boylesve, written and illustrated by Lemaingue, brought 10,000 francs; *Les Fleurs de Mal*, by Baudelaire (Paris: G. Crès, 1923), with illustrations by M. de Beque, 6,100 francs; *Pépète et Balthasar*, by L. Bertrand (Paris: Plon-Nourrit, 1926), with watercolors and drawings by E. Aubry, 6,000 francs; *L'Amour Vénal*, by Carco (Paris: 1926), with binding by Kieffer, 8,500 francs; a copy of *L'Équipé*, by the same author, with watercolors by Dignimont, binding by Levitzky, 7,000 francs, and *Rue Pigalle*, also by Carco, with lithographs in colors by Vertès (Paris: Grasset, 1927), in binding by P. Bonnet, 6,100 francs.



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**ITALIAN LETTER**

**Japanese Exposition to Be Held in Rome**  
**Support Urged for Venice Biennial**  
**Thayaht Wins Gold Medal**  
**Modern Prints Shown at the Uffizi**

By K. R. STEEPE

A most interesting exhibition of Japanese art is to be held in Rome during the month of April, largely due to the efforts of the Italian Ambassador at Tokio, Baron Aloisi. The Japanese have been very enthusiastic in sending their various treasures, especially those which show the progress of modern art. The first part of the exhibition arrived at Naples recently. There were about two hundred tons of material which entered the country, as need scarcely be said, free of all duty.

The most important persons in the artistic world of Japan, as well as those concerned in political affairs, have taken unlimited pains in the selection of these representative works so that there may actually be seen in Rome a reproduction of their country on a small but accurate scale. In fact, the "Japanese house," which is to be erected, will represent a tokonoma of the period between the XVIth and XVIIIth centuries, in which in Japan as in Italy, the arts flourished and painting reached its most perfect expression.

This house will be in hinoki wood, and the sliding doors will be deco-

rated with paper and textiles, as will the walls also. Two hundred "kakemonos" by the most illustrious artists will adorn the rooms and the finest porcelains and lamps will complete the furnishings. Without doubt, the whole will be most effective, and will convey to all who are privileged to see it an excellent idea of the civilization of this artistic land. In addition it should foster a sympathetic feeling between Italy and Japan.

Baron Okura, who took a most active part in the labors of the Japanese committee, has collected the finest examples of the work of the modern painters, among whom may be mentioned such men as Tarkow, Elkin, Shokan, Gyoshu and Hyakusui.

These treasures, which were enclosed in three hundred and fifty cases, were confided to Commendatore Takeo Terasaki, an old friend of Italy. He met the steamer with an engineer and five men to help with the removal of the consignment. Another shipment will arrive in March.

\* \* \*

The general secretary of the Biennale Exposition of Venice, Signor Maraini, has called together a number of artists and art lovers, as well as some of the important citizens of Venice, to express his desire that the Venetians themselves as well as all others who are interested in these exhibitions, should offer them more active support, especially in a financial direction. He called the attention of his audience to the fact that the exhibition of Italian Art in London was organized at the expense of the association of the Friends of the English Museums, and that in Florence, the Society of Friends of the Gallery of Modern Art is one of the chief supports of that institution. Such organized support, says Signor Maraini, ought to be given to the Biennale Exposition in Venice. More popular interest in the success of the undertaking is needed.

After considerable discussion of the

subject it was decided to nominate a commission for the organization of a society of "Friends of the Biennale," and among its members were chosen Count Girolamo Marcello, Ettore Tito and Commendatore Gino Folgori.

A young Florentine artist, Ernesto Thayaht, whose original decorative work has for some time attracted much attention not only in his native city but elsewhere, has lately received new honors. In 1929 he obtained the Grand Prize and a gold medal at the exhibition held in Florence in November, for his showcase filled with objects in wood, decorated in gold leaf, and others made of a composition of aluminum and silver.

Recently his ceramics and silver, shown at the International Exposition of Barcelona, have brought him another gold medal. The jury, in making these awards, gave special praise to the technical perfection of his works and to the originality with which they were composed.

Signor Thayaht will have other interesting objects to show at the exhibition of Monza, to be held next spring and summer. Among these will be ornaments for a lady's use, inspired by the mechanical forms of a radio receiver.

\* \* \*

As has happened in other years, Professor O. H. Giglioli, the director of the department of prints and designs at the Uffizi Gallery, has arranged a most interesting exhibition of some of the treasures under his immediate charge. This time he has opened a show of modern prints, in collaboration with Doctor Anthony De Witt. Their united efforts have produced a remarkably valuable and interesting show and have aroused the interest of all art loving Florentines.

It is not only the intrinsic quality of these exhibits which is of importance, but their artistic and technical value. Some are also quite rare. They embrace a period from the middle of the XVIIth century to our own time,

and give a very clear idea of the progress of these arts in Italy as well as their relative importance when compared with those of other countries.

The exhibition is admirably arranged so that the different regions of Italy are separately represented and the visitor may easily compare the inclusions from one part of the country with those of another.

Tuscany is represented by two important artists who have gone from the ranks, Fattori and Signorini. Some of the most expressive of Fattori's works are shown and these give a clear idea of his power. Among them should be mentioned "Tuscan Country," "Two Horses and a Trumper," "Oxen," "The Ass and the Goat by the River" and "The Soldier Before His Tent." These are all well known examples. Signorini has three large prints, the familiar "Old Market," in two examples, and the "Evening in the Country," delightful in feeling and in treatment.

Other Tuscan artists represented are Eugenio Cecconi and Francesco Gioli, with whom is grouped Giovanni Muzzioli, of Emilia, who resembles them in style. There are three small but charming engravings by Cecconi, three large lithographs of the Pisan country by Gioli and a delightful water color by Muzzioli.

Of the Lombard artists, Mose Bianchi is of imposing stature, with his impressions of the Venetian lagoon. In this group is also Luigi Conconi and other artists of his generation.

From Piedmont comes Fontanesi, whose prints resemble old pastels of the XVIIth century in their delicacy of design, their chiaroscuro and poetical themes. Bologna is represented by Luigi Sevra, while southern Italy claims Morelli, Michetti, Giuseppe de Nittis and Giuseppe Palizzi. Adolfo de Carolis, recently honored by a memorial exhibition of his paintings at Rome, is here represented by wood engravings, in black and white and in colors. But it is impossible to list all

the important inclusions in this group.

Among the living artists who are here represented is the Tuscan group known as the "Selvaggio." An etching by Ardengo Soffici is one of the most important in the exhibition and prints by Macchiarini, Lega, Romanelli and Morandi are typical expressions of their advanced theories.

Here and there in the show cases one sees especially striking work, including four magnificent plates by Lorenzo Viani, colored plates by Umberto Nonni, and small decorative figures by the Florentine Bramanti, which have exquisite grace as well as strength. Among the etchers, of whom Italy has a goodly number, are Colucci, Levy, Bartolucci and Martini, represented by many fine plates. As a whole the exhibition merits careful study and has many rewards of beauty for even the casual visitor.

**TAPESTRIES SOLD AT HOTEL DROUOT**

PARIS.—A sale of interesting art objects, furniture, embroideries and tapestry brought good prices at the Hotel Drouot on February 10th. A XVIth century "verdure" tapestry, with decorations of houses and animals, fetched 11,900 francs; another of the same date, 4,600 francs; a valance of XVIIth century Flemish tapestry, 4,900 francs; two orphreys of a chasuble in green velvet, Italian XVIth century work, 6,500 francs. Among the furniture, a Regency carved wood couch-chair brought 4,200 francs; two pieces of carved wood furniture, partly of the XVIIth century, 4,800 francs; a Louis XV drop-leaf secrétaire, signed Rohé, 4,350 francs. The items included a Louis XVI small gold pendant watch, which reached 4,200 francs; a statue in white marble, 4,300 francs; a ewer with cover and basin, in old Sévres porcelain, 3,350 francs.

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## Von Marle on Italian Painting In the U. S.

(Continued from page 3)

to a discussion of the Italian paintings of different schools, represented in American collections.

Let me begin by stating that the Italian masterpieces in American collections are by no means as numerous as those of the schools I have mentioned above. There are several obvious reasons for this. First of all, Italian works date on the whole from an earlier period and therefore more of them have been lost. Secondly, they are difficult to obtain because many are still in the churches for which they were originally painted. The Italian state has of late judiciously restricted their departure from the country and those which left before the enforcement of these measures, were acquired long ago by European galleries. Consequently, a real masterpiece of the Italian school is now difficult to acquire.

However, there is one compensation for these conditions. The works of the minor masters, especially those of the XIVth century, are not only quite numerous, but perfectly delightful—far more so, in fact, than the output of the minor artists of the other schools I have mentioned. If I remember rightly it was Ruskin who said that only the uncultivated eye appreciates the masterpiece, but is blind to the charm of a modest work of art. I quote this saying with all the more satisfaction, as I personally derive a great and intimate pleasure from paintings of this type and have lived all my life with a considerable number of them. The minor painters of Siena, especially those of the XIVth century, have always endeared themselves to me by their combination of asceticism with shy and naive mystical aspiration, expressed in a technique of never failing grace and brilliancy. I was delighted to meet frequently in American collections so many of these intimate friends of long-past centuries and joyfully greeted Segna, Andrea Vanni, Bartolo di Fredi, Agnolo Gaddi, Starriola, Mainardi, Sellaio, Fungai and many others. However, though these works constitute a most delightful and spiritual type of decoration, we must not imagine for one moment that they can be ranked as either dignified or striking examples of Italian painting at its best.

A short survey of the great Italian schools and their representation in America will illustrate my point more fully.

Let us start with the XIIIth century, accepted by the present generation as one of the great periods of Italian painting. Taking into consideration the rarity of XIIIth century productions, we may say that America has done well to secure some fine examples of this archaic form of painting. The Jarves collection at Yale University has some very important panels of this early period, and it is surprising to think that they were bought before 1870, when interest in primitive art was still very weak.

At the Fogg Art Museum there are also some good specimens of XIIIth century Italian painting, while Mr. Ryerson of Chicago owns a very fine Romanesque Madonna, now shown at the Art Institute, which is very similar to one in the Bandini Museum at Fiesole. Mr. Walter's collection in Baltimore contains a little known XIIIth century "Crucifix" not unlike the one in the Church of St. Francis at Arezzo. Furthermore, Mr. George Blumenthal has lately secured a monumental painting of the enthroned Madonna, similar to types found in and around Florence. It dates from the last years of the XIIIth century. All these pictures form a very satisfactory nucleus of this rare form of early Italian art.

In the field of XIVth century art, things are not altogether so brilliant. In fact, very important paintings of the Sienese or Florentine school are extremely rare in America. Of course, there are the little panels by Duccio, once in the Benson collection. There is also a very small but lovely "Christ on the Cross," by Simone Martini in the Fogg Art Museum, a half figure of a saint by the same great master in the collection of Mr. Maitland F. Griggs and a small panel of an Evangelist belonging to Mr. Morton H. Meinhart, both in New York. A fine Madonna by Ambrogio Lorenzetti belongs to Mr. Dan Fellowes Platt, Englewood, New Jersey, while the Fogg Museum possesses a small "Cruci-



DR. RAIMOND VON MARLE  
Photograph taken and copyrighted by Robert H. Davis.

fixion" by this same master. I have seen some other small paintings by Ambrogio and his brother Pietro in other collections, but these are about all the United States can offer in works of the really great and well known artists of the XIVth century Sienese school. In addition, there are numerous and sometimes extremely fine anonymous works, of which the best are not inferior to the products of the known masters. Of these, a number are found in Mr. Phillip Lehman's lovely collection, as well as in other private hands. A particularly beautiful Madonna is the property of Mr. Percy Strauss.

Fine Florentine paintings of this same epoch are still rarer because, outside of Giotto and his immediate followers, Florence was decidedly inferior to Siena during the XIVth century. Giotto is not represented in America. Nearest to the master stands a half figure of the Madonna in Mr. Henry Goldman's collection and two small panels, representing scenes from the life of our Lord; the one in the Metropolitan Museum, the other in Mrs. Gardner's collection in Boston, both forming part of a well-known series.

There are several charming little triptychs, either by Bernardo Daddi or coming from his workshop, and a few examples of Taddeo Gaddi's art, amongst which a very handsome small "Madonna" in Mr. Phillip Lehman's collection should be mentioned.

Of the rare and refined school of Rimini we find two works in the collection of Mr. Otto H. Kahn, a "Nativity" by Baroncino and a "Madonna," I think by Giuliano da Rimini.

Some other examples of the Riminese school may also be found in the Boston Museum, which owns a small but fine figure of the dead Christ, quite in the manner of the Baroncino "Scene from the Life of St. John" in the Harold Pratt collection. The latter painting comes from a series, the other examples of which I have reproduced. A panel with some representations from the history of Our Lord in the collection of Mr. Phillip Lehman is also of the rare Riminese school.

The latter, however, are not very significant and I do not think there are any other really important XIVth century Italian paintings in the United States—at least I have not seen any.

Of course, there are no end of works by the minor worthies. We meet them in the houses of many art lovers who frequently do not claim to be collectors and their presence reveals, as I said before, good taste and artistic sense. But while I thoroughly approve of them for the decoration of private houses, I really would like the museums to be somewhat more ambitious. There are hardly any important Italian pictures of the XIVth

groups are to be found such as those of Padua, Ferrara, Bologna, Lombardy, Siena, Umbria, etc. This particular period of Italian painting, the Renaissance of the XVth century, is its most glorious.

The movement started in Florence with Fra Angelico and Masaccio, the former not only the sweet and saintly painter of popular conception, but a great innovator in the rendering of plastic values. Masaccio dealt with the same problems in a manner which makes him the ancestor of all modern impressionistic painting.

These two great masters were followed by an extensive group of great Florentine painters, whose achievements are the most important and outstanding in all European art.

Besides the two masters already named, I will mention Uccello, Domenico Veneziano, Castagno, Fra Filippo Lippi, Pesellino, Benozzo Gozzoli, Piero della Francesca, Baldovinetti, the two Pollaiuolos and Verrocchio. All of these painters have but slight representation in America, but I will add at once that not much of their's can be found anywhere outside of Italy, and I really don't know where works can be found to fill these gaps. However, these masters are not entirely lacking. Lately Mr. Berenson published a "Madonna" undoubtedly by Masaccio, which is, for the moment, at least, in America. There it should certainly stay, as I believe there is no chance of ever getting another piece by this master. Fra Angelico was the author of a fine "St. Francis" in the Johnson collection, which at the moment is being exhibited in London.

There is a fine portrait by Castagno in the Morgan Library, while Mr. Clarence Mackay owns a "Madonna" by Verrocchio. Another work by this master forms part of the Altman collection in the Metropolitan Museum, which also has small panels by Pesellino and Benozzo.

There is a small panel of the Crucifixion by Piero della Francesca in the collection of Mr. Rockefeller. A "Madonna" by Fra Filippo is in the collection of Mr. Schinas. An "Annunciation" by this artist can be seen in the collection of Mr. Percy Strauss, while the Morgan Library possesses one of his fine early works. Consequently, it would be wrong to say that this generation of painters is entirely lacking. However, the works which represent them are few in number, often very small in size or not quite adequate.

As to the Florentine masters of the end of the XVth century, America has been more fortunate. At least one of the principal figures among them—Sandro Botticelli—is fairly well represented. The finest painting America possesses of this master is, no doubt, the "Madonna" in the Gardner collection in Boston, although I also admire greatly the one belonging to Mr. Epstein in Chicago. There is an important Medici portrait from his hand in the O. H. Kahn collection, and a portrait previously belonging to Prince Lichtenstein and now the property of Mr. Stout of Chicago. In addition Mr. Mackay possesses a portrait by Botticelli, and the important "Coronation of the Virgin" in the collection of Mr. Jules Bache is also from his hand.

A portrait by Botticelli in the Mackay collection and an important "Coronation of the Virgin," belonging to Mr. Jules Bache, should further be mentioned in the American representation of this master.

A quite different type of painting by Botticelli can be seen in the Metropolitan Museum; it is one of the finest Italian paintings there. Mr. Rockefeller has a small painting of the Virgin and Child with St. John, by this master and there is an "Ecce Homo" by him in the Detroit Museum. Of the same subject, but treated in a different manner, is a small canvas just acquired by the Fogg Art Museum which owns, in addition, a damaged but interesting panel of the Crucifixion. The Johnson collection in Philadelphia includes four small predella panels by Botticelli, now shown in London.

Domenico Ghirlandaio is another great Florentine master of this same period, and although his works are very rare, they are to be found in several private New York collections. There is his marvellous profile of Giovanna Tornabuoni in the Morgan Library, a lady's portrait belonging to Colonel Friedsam and a man's portrait from the Benson collection, now in the collection of Mr. Jules Bache.

By Filippino Lippi is an important painting just acquired in America, which represents the master at his best. A small "Descent from the Cross" by him is in the Metropolitan Museum.

As I am limiting myself in this survey to what America possesses in Italian paintings of great importance, I will not mention the many works of Mainardi Sellaio, Lorenzo di Credi, Cosimo Rosselli and similar artists much too dependent on the greater masters, whose manner they imitated or continued, to be included among the really outstanding figures in Italian art.

From Florence, then, we jump at once to Venice, which is represented by several very fine and important specimens in America. In fact, I think that Carpaccio's "Standing Knight in a Landscape," in the O. H. Kahn collection, is one of the most important Italian paintings in America. Here we have a great master represented by a large and magnificent work.

Fine, too, are Carpaccio's panel of the dead Saviour between two holy hermits in a landscape, in the Metropolitan Museum, and the two portraits in the gallery of Boston. Another picture by this artist, with many small figures and more similar to his famous St. Ursula paintings in Venice, has recently come to America but, to my knowledge, has not as yet been definitely disposed of.

There is a whole series of works by Carlo Crivelli. Of these, the Madonna in the collection of Mr. Phillip Lehman is of outstanding quality. We might indeed say of the charming mannerist who was its author that in this painting, at least, he was able to reach the level of a great master. In only one other instance has Carlo Crivelli produced a painting as lovely as this, the Madonna in the Brera Gallery in Milan.

Other fine Crivellis in America include the example in Mr. Erickson's collection, signed and dated; the panels in the Metropolitan Museum and in the museums of Boston and Detroit; and the "Crucifixion" which the Art Institute of Chicago acquired recently at the Spiridon sale in Berlin. A large "Madonna" from the hand of this master is owned by Mr. Arthur Sachs, while some small figures of saints of very fine quality are the property of Senator Guggenheim and of Mr. T. M. Ellis of Worcester.

Giovanni Bellini, the greatest master that Venice produced in the XVth century, is very well represented in the United States. One of the finest pictures he ever painted, which is probably at the same time the best Italian painting in America, is the "Feast of the Gods," apparently finished by Titian, in the collection of Mr. Widener. Mr. Phillip Lehman owns a superb "Madonna" by Giovanni Bellini, an early work still showing the obvious influence of Mantegna. In the Metropolitan Museum, among the pictures from the Davis estate, there is a Madonna of slightly later date, but in a poor state of preservation. The same museum owns a late work of Giovanni Bellini, representing the same subject. A splendid later work, signed and dated 1509, is one of the most fortunate acquisitions of the Detroit Museum.

Among the portraits by Bellini, the most remarkable one in America is no doubt that of a man in red with a background of clouded sky, in the collection of Mr. Mellon. Of outstanding quality are the small portrait in the collection of Mr. Jules Bache and the much larger one in the collection of Mr. Ernest Rosenfeld.

Colonel Friedsam owns a small portrait and a Madonna by Bellini, both signed. An important early Madonna forms part of the collection of Mr. Percy Strauss. The above enumeration of the works of Giovanni Bellini in the United States States is still far from complete, yet if brought together these would form a fine display of the art of this very active master.

Of Titian we find an almost equally important number of works. Mr. Mellon owns not less than three, of which one—his portrait of a young and handsome woman dressed in green—is a real revelation, while there is a large allegorical painting by this same master in the Gardner collection in Boston. In the collection of Mr. and Mrs. Arthur Sachs there is a signed portrait of a Hungarian (?) nobleman and among the paintings of Mr. and Mrs. Timken of New York is a monumental "Self Portrait" in the master's last manner.

Tintoretto is less frequently met with in America although, in the collection of Mr. and Mrs. Sachs, there are two important paintings by him. In the Art Institute of Chicago he is well represented. The two portraits in the Metropolitan Museum, the one of two boys, the other in an adjoining room, representing the half figure of a bearded man are, however, very poor.

(Continued on page 22)

## Von Marle on Italian Painting In the U.S.

(Continued from page 21)

In fact, I feel fairly certain that Tintoretto never saw these canvases.

A magnificent portrait of an oldish man in the house of Mr. George Blumenthal—which may be called the finest house in the world—is frequently attributed to Tintoretto but seems to me rather a product of Titian's brush.

As to the other schools which flourished in Italy during the XVth century, they are but sparingly represented. Of the great genius of Padua, Andrea Mantegna, some works are to be found. Two important panels by him are in the Widener collection in Philadelphia: a large signed portrait and a marvelous small panel of Judith with the head of Holofernes, which has temporarily left the country to be shown in the exhibition of Italian art in London. An important and well known painting of the Madonna and saints forms part of the Altman collection at the Metropolitan Museum. Colonel Friedsam owns a small panel of the Madonna by Mantegna and Mr. Clarence Mackay has a very fine "Nativity" by his hand.

In regard to the school of Ferrara, it is to be hoped that the two fine figures of saints by Cossa, which figured in the Spiridon Sale, may be secured for America for the small tondo and the portraits in Mr. Phillip Lehman's collection, and the equally small portrait by Cossa, which the Metropolitan Museum received with the rest of the Altman collection, represent this most important group of artists too sparingly. In the Ryerson collection in the Art Institute of Chicago there is a "Pieta" which corresponds almost exactly with a work by Tura in Venice.

Of the other north Italian schools, American collections have not much to offer us. Bologna is represented by some works of Francesco Francia. (One picture shown under his name in the Metropolitan Museum is very inferior to this master's standard and cannot even be claimed for his parent and assistant, Giacomo Francia.)

As to Lombardy, it is mostly the sweet and charming Bernardino Luini whom we meet in America. Special attention is deserved by his enormous panel in the Brooklyn Museum and the marvelous portrait of a lady with a ferret in Mr. Andrew Mellon's collection. There are, likewise, a few pictures of Ambrogio di Predis who, in collaboration I think with others, was the author of the "Girl with the Cherries" in the Metropolitan.

Mr. Ralph Booth of Detroit has a particularly attractive portrait by Bartolomeo Veneto. The best, no doubt, is the "Portrait of a Lady" in the house of Mrs. F. Fisher of Detroit, of which there exists two late copies in America, one in the storeroom of the Johnson collection at Philadelphia.

As to central Italy—I mean by that the region of Umbria, the Marches, Rome and Siena—the interesting specimens are again rare. Of late, however, an important panel by Lucca Signorelli has been acquired by the Metropolitan Museum, a very fortunate purchase as it represents at his best this significant master (from whom, as is well known, Michelangelo drew the inspiration for his anatomical studies). The Detroit Museum still possesses two small predella panels by the same artist, to whose youth I also, though somewhat hesitatingly, attribute a big tondo in the collection of Mr. Ryerson at Chicago. This is a piece of outstanding interest which would clearly show Signorelli's connection with the Umbrian school. In

Mr. Bache's collection we meet with a fine Madonna by this same artist, now exhibited in London.

From Umbria itself, there are in the United States but few fine paintings. By Fiorenzo di Lorenzo are a small and handsome Madonna in the Boston Museum; and a large panel of the same subject belonging to Mrs. Schulte in New York. There are a few small Madonnas by the hand of Pinturicchio, or, at least, from his workshop. A magnificent portrait of a young man from Pinturicchio's brush, in the collection of Mr. Ernest Rosenfeld, is decidedly the most important Umbrian painting I saw in America. Of Perugino we find, in the collection of Mr. Rockefeller, a handsome "Madonna" which once belonged to the Altere Pinakothek in Munich. Of fine quality, too, is the "Madonna and Two Saints in a Landscape, Adoring the Child Christ," in the Morgan Library. An enthroned Madonna between two saints, and two angels in the Corcoran Gallery at Washington (Clark collection) were, perhaps, not entirely executed by the master. America possesses the masterpiece of Lo Spagna who, while not a great master, painted a delightful figure of a female saint in the collection of Mr. Ryerson in Chicago.

Of the minor masters active in Siena in the XVth century, numerous works can be found in America. I will not enumerate all the works of Fungai, Matteo di Giovanni, Girolamo di Benvenuto and Benvenuto di Giovanni, which are in many American collections. As to Neroccio, America has an outstanding masterpiece of his most charming and suave Sienese painter, the large panel of the Madonna and Saints in the collection of Mr. and Mrs. A. Sachs of New York.

I am under the impression that a more exactly established division between the art of Neroccio and his contemporary, Francesco di Giorgio, would show that America also possesses a few works by this latter and greater master, which, for the moment, pass under Neroccio's name. In the house of Mr. and Mrs. Edward Holmes in Boston there is a characteristic "Madonna" by Francesco di Giorgio correctly attributed.

There are some very fine Raphaels in America. The best is the "Madonna" in Mr. Widener's collection and the worst is the large altarpiece in the Metropolitan Museum. By Raphael also is Mr. Bache's "Julian de Medicis," one of the most important Italian pictures in America. In addition I know of at least two others which may find their way into American collections.

This survey of what impressed me most amongst the Italian pictures I saw in America is naturally a very incomplete one; all the more so as I wrote it on my homeward journey without having my notes or photographs at hand.

As I am asked to make some general statements on this subject, I must first of all repeat what I said at the beginning of this article. Notwithstanding the fact that America now owns a considerable number of beautiful and, from every angle, desirable Italian pictures, she has hardly any of those outstanding masterpieces which would rank with her marvelous possessions of the Dutch, Flemish, early German, French and English schools.

To repeat, again, we find an almost complete lack of important paintings of the XIVth century. The great Florentine masters of the early part of the XVth century are represented by a very few works and among those of the end of the century only Botticelli can be seen in adequate examples.

In addition to the Florentine school there again is only Venice (of which there are numerous and important paintings in the United States). This is a fortunate coincidence as, outside Florence, it is the school which produced the largest number of great masters.

Of Leonardo da Vinci it would be very hard, though not quite impossible, to obtain anything for America. As we saw, Mantegna is not entirely absent, nor are Perugino and Raphael, who are the greatest figures in the painting of central Italy. Correggio and del Sarto both deserve more adequate representation in America.

I would think that, for the United States, where the works of the minor Italian artists of the XIVth and XVth centuries are already so plentiful, the wiser policy would be for public institutions to acquire more important and significant works. Once more, I do not deny the charm of the productions of the more modest painters and they are, in fact, instructive in showing the characteristics of certain schools; but, generally speaking, I would say that most galleries would do better to concentrate their resources in order to acquire one or two masterpieces every year, than to get a great number of pictures of little value. In ten or twenty years, following the former policy, they would have obtained a certain number of really outstanding paintings which would not only set a high standard of aesthetic excellence but would also place the many school pictures and give them a reason for existence.

This does not apply so much to private collectors, who have in many cases already been ambitious in their choices and who have their own personal tastes to guide them. Moreover, they often have not the means to buy the most important pictures, although this need not prevent their enjoying the works of the minor masters, which are most suitable for creating atmosphere in the art lover's home.

Of course it is difficult, and will constantly become more so, to acquire important Italian paintings of the good period. This consideration alone should be a potent reason for taking advantage of every possible opportunity. If American galleries should

acquire every example which presents itself on the market they would still be able to raise very considerably the standard which now prevails.

In concluding, I want to express the hope that the difficulty of finding fine paintings of what I call the "good" period may not lead to an undue appreciation of painting of the "bad" period. This last, to my mind, is the XVIIIth century in Italy. Though I am by no means blind to the power of Caravaggio, the swagger of Strozzi and the somewhat monotonous phantasy of Magnasco, there is no doubt that the XVIIIth century represents the low tide of painting in Italy, as does also

(Continued on page 23)

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## RUBENS AND VAN DYCK FOR DETROIT

(Continued from page 3)

of art schools and academies has practically eliminated the individual workshop in which, for many years, the young apprentice lived, learned and worked in closest personal contact with his master. With the workshop has gone, too, that which we call "workshop pictures." The other reason is connected with the political and economical changes which have taken place in the course of the last century. The princes and other high-born customers have disappeared and, with them, the aristocratic and art-loving leaders of the church. There are no more palaces being built and there is no longer any need for monumental decorations. As a rule the social leaders of our modern democracies either lack the taste and cultural background to appreciate such things, or they are afraid by so doing to "provoke" the lower classes. Thus, the houses of even the richest are small compared to what the well-to-do middle classes of former times regarded as comfortably "spacious", and the modern artist who is expected to adorn these homes with paintings of adequate size can easily do so without the help of others. If we, however, think of such gigantic commissions as, for instance, Rubens received, when the King of Spain ordered for one castle alone no less than 112 canvases within two years, we will readily understand why the participation of assistants in these enterprises was unavoidable.

In Rubens's case we are especially well informed, through letters of the master and other documents, regarding the working methods practised in these large studios. After receiving the order, the master made small sketches in oil which were submitted to the judgment of the patron. Rubens himself speaks of *disegni coloriti*, and since there are no colored pen or pencil drawings preserved, he undoubtedly means by that expression the oil sketches. When approved, the composition was drawn by pupils in the desired size on the canvas or panel and underpainted in brownish-gray shades. The final painting, in oil, was then frequently done by assistants under the master's supervision, he adding the finishing touches. Only in comparatively rare instances did Rubens do the whole work by himself—as in the case of portraits of members of his own family or of intimate friends. In a list of twelve paintings that he offers to the Earl of Arundel in exchange for some antique marbles he is anxious to have in his collection, there is only one which he himself describes as "entirely by my own hand." As to van Dyck, we may well believe that he followed similar practices, especially during his English period when the rush of customers was overwhelming.

All this to show that, of all the works attributed to these great Flemish painters, their small sketches are by far the most reliable documents of their art. They have all the freshness and spontaneity of a first



PORTRAIT SKETCH

*Small study for the portrait of Lucas van Uffel in the Altman collection of the Metropolitan Museum of New York, presented to the Detroit Museum by the Founders Society.*

thought; they breathe the joy of inspiration. Their brushwork is at once bold, direct, vigorous, yet hesitating, carefully searching. They often reveal traces of changes and improvements in composition tested and gradually worked out, thus enabling us better to understand the creative process. And, above all, they are wholly original, that is, absolutely free of those heterogeneous influences introduced by assistants even under the most rigid surveillance of the master. (For while the less advanced pupils were lacking in skill, the others could not

help adding something of their own personality, even in the painting of minor details.) Considering the importance if not the necessity of an intimate knowledge of these small "colored designs" in the study of Rubens and van Dyck, it is very fortunate that the Detroit Institute of Arts has come into the possession of no less than three at one time. One, a grisaille by van Dyck, is the generous gift of the A. S. Drey Gallery, New York; the other two, "St. Michael" by Rubens, and a portrait sketch by van Dyck, were presented by the Detroit Museum of Art Founders Society.

Most delightful is the Rubens sketch. There is no direct connection between this heroic young angel in glistening armor, who fights the fiends of hell, and any known work by Rubens. The only large painting by the master dealing with the same subject is "The Fall of the Rebelling Angels" in the Munich Pinakothek, done in 1622 (entirely by Rubens's own hand, as we know from letters), for Count Wolfgang Wilhelm of the Palatinate. The differences in the positions of the main figures, however, are such that we can hardly assume the sketch to be a study for this painting, particularly as its technical and coloristic qualities would indicate a somewhat later date of execution (around 1630). A "slight but very masterly sketch," of St. Michael treading Satan under his feet, mentioned

in Smith, *Catalogue Raisonné*, as having been sold at Christie's in 1829, cannot be identical with our piece because of the difference in dimensions. At all events our little picture, in its noble conception, its utter freedom of brushwork and its exquisite coloring, represents the great master at his best.

Of the two sketches by van Dyck, one is a black-and-white study *en grisaille* for an altarpiece, with the squares already marked off for enlargement. A young male saint kneeling on a platform is represented. While executioners prepare him for his death, the heavens open and angels carrying the crown of martyrdom come to receive his soul. In the foreground, horsemen and other figures recoil in terror. In the catalogue

(Continued on page 24)

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## RUBENS AND VAN DYCK FOR DETROIT

(Continued from page 23)  
of the Warneck collection in Paris, to which the picture formerly belonged, it is called "The Martyrdom of St. George" but, although St. George did die by the sword in A.D. 305, it might as well represent the death of some other martyr.

There is no known altarpiece by the master based on this study. Related to it in subject matter but entirely different in composition is "The Death of the Apostle St. James the Elder," in the museum at Valenciennes. Stylistically the sketch is closely related to similar ones made during the master's second Antwerp period; for instance, the sketch for the so-called "Christ and the Sponge," in the Brussels Museum. It was painted, probably, around 1630.

Very interesting is the last of the three pieces, a small study for the portrait of Lucas van Uffel in the Altman collection of the Metropolitan Museum in New York. We can see that van Dyck followed his hasty study very closely in the final work, only cutting down the format considerably to give more weight and strength to the figure. Both the sketch and the final picture undoubtedly belong to his Italian period (1622-1627). Lucas van Uffel, the man represented, was a very wealthy Antwerp merchant and a keen art collector, living in Genoa. He owned, among other treasures, Raphael's most beautiful portrait of Baldassare Castiglione (now in the Louvre). He was an intimate friend of the artist, who painted him a second time, this later portrait now being in the Braunschweig Museum.

## RAPHAEL CARTOON GALLERY OPENS

LONDON.—The Raphael Cartoon Gallery at the Victoria and Albert Museum has recently been closed for some months for experiments to secure better lighting for the large cartoons lent by the King. The room has now been entirely redecorated and refitted, and is again open to the public, according to *The Times*.

It was found many years ago that the special ceiling, constructed in 1865, which lets in light indirectly in order to protect the paintings from the injurious effects of sunlight, made the gallery normally too dim to permit the pictures to be fully examined without artificial illumination from the interior. Electric lights were consequently hung, but there were frequent complaints of the reflections in the glass of the pictures. A specially strong series of "artificial daylight" lamps has accordingly been fitted in the ceiling itself, with other similar lamps placed at intervals along the walls a short distance from them in such a way as to reflect only from the mouldings above the pictures, and not from the glass. At the same time the tiling of the floor has been covered with a dark blue linoleum, and the green Morris wallpaper painted in a similar tone of blue, to absorb the cross-lights which still remained.

The cartoons themselves, which were previously rather unsystematically arranged round the four walls, have been reset in an order which follows the sequence of the Biblical texts on which they are based, and four casts of statues by Michelangelo have been introduced in the corners of the room, with the "Mercury" of Giovanni Bologna in the center of the floor. The



"ST. MICHAEL"

*Oil sketch, presented to the Detroit Museum by the Founders Society.*

By RUBENS

effect is certainly more restful to the eye, and the redecoration appears successful.

The Raphael cartoons, painted in 1515-16 for Pope Leo X, as designs for tapestries to be woven in Brussels for the Sistine Chapel, are the only important decorative paintings by Raphael in this country, and among the best known of all his works. In 1630 they were purchased in Brussels by Charles I, apparently on the advice of Rubens, for the use of the English tapestry factory at Mortlake. They were purchased again for the nation by Cromwell, but left in neglect in a lumber room at Whitehall, until a gallery was eventually built for them at Hampton Court by Sir Christopher Wren. They passed subsequently into the Royal collections at Buckingham Palace, Windsor Castle, and again, in 1814, at Hampton Court. Queen Victoria placed them on loan in the Victoria and Albert Museum in 1865. Three of the original set of ten cartoons were lost in Brussels, and are replaced in the Museum by modern paintings based upon the existing tapestries in the Vatican. A large copy of Raphael's "Transfiguration," made by Giovanni Battista Casanova, brother of the adventurer, also hangs in the same gallery.

## GEORGIAN SILVER IN LONDON SALE

LONDON.—Messrs. Puttick and Simpson's sale of old English silver on January 23rd included the property of the late Sir George Wood Rhodes, and totaled £3,245. The more important lots included a George I small bowl, by J. Hamilton, Dublin, 1726, 6½ oz., which sold at 140s. per oz.—£47 5s.; a pair of George II circular salt cellars, engraved with crests, 1726, 10 oz. 4 dwt., at 72s.—£36 14s. 5d. (both bought by R. Davis); a set of three George II muffineers and covers, by S. Wood, 13 oz. 9 dwt., at 60s.—£39 13s. 7d. (Straker); a George III plain dredger and cover, by T. Halford, 1809, 2 oz. 17 dwt., at 170s.—£24 4s. 6d. (Field); a pair of William III table candlesticks, by A. Nelme, 1696, 6 in. high, 23 oz. 12 dwt., at 112s.—£132 3s. 3d. (Hyman); a George III oval mustard pot, of Adam design, engraved by T. Daniell, 1785, 3 oz. 4 dwt., at 84s.—£13 8s. 10d. (Philip).

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## WATER COLORS AT THE TATE GALLERY

LONDON.—At the Tate Gallery a very important loan exhibition of water colors of the English school opened on February 3rd, according to *The Times*. They are the property of Mr.

H. Powell, of Guildford, and it is understood that they will ultimately be presented to the nation. There are one hundred and thirty drawings, representing roughly a period of one hundred years, or from 1750 to 1860. What specially distinguishes the collection is its comprehensiveness, hardly an artist of note, from Alexander Cozens,

who died in 1786, to T. M. Richardson (1830-90), being unrepresented. Thus it enables one to see what a great variety of talent is expressed in this peculiarly native art.

Most of the Turners are early works, one, a drawing of "Tivoli," very early indeed, and quite possibly a translation from J. R. Cozens made under the patronage of Dr. Monro, who was in the habit of commissioning drawings from the young Turner and Girtin for half a crown and their supper. Girtin is represented by several fine drawings, a noble study of "Guisborough Abbey" among them. His master, Edward Dayes, is to be seen in a delicate drawing of "Winchester West Gate." Gainsborough's second period is recalled by a romantic water color of "Old Weston Church, Bath"—almost in the mood of Samuel Palmer. There is an interesting comparison between two sepia drawings of "Kenilworth Castle," by David Cox, and "Loading Hay," by Peter De Wint. Generally we regard Cox as the more atmospheric painter of the two, but in this case he comes out as the more solid. Undoubtedly a feature of the collection is the series of drawings by Alexander Cozens, whose works are but rarely seen. "Padua," in a storm, is a particularly complicated composition for him.

## NEWARK ACQUIRES WATERCOLORS

NEWARK.—The Newark Museum put on view on March 1st in its Main Gallery six watercolors acquired from its recent loan exhibition of the work of American watercolorists. This exhibition, which was the most important loan exhibit of contemporary American art since the death, last July, of John Cotton Dana, creator of the Museum, emphasized the continuance by Miss Beatrice Winser, the new director, of the policy of promoting American art begun by Mr. Dana many years ago.

The new acquisitions of the Newark Museum include: John Marin's "Fir Tree," a fine example of this noted artist's superb handling of the watercolor medium, and which shows the fine quality of his wash and his power to evoke a mood with the simplest means; Preston Dickinson's "Bridge," an urban scene sure in its selection of detail and precise in construction; Stuart Davis' "Town Square," an extremely interesting and personal statement on space composition and the



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This portrait was recently imported by  
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handling of perspective as an element in design; Charles Burchfield's "Factory Town," a phase of the contemporary American scene set down in the artist's best manner; Arnold Friedman's "Polo" (acquired for the Mu-

seum by the Forest Hill Literary Society), a spontaneous impression of men and horses done with a light and sure touch; and Maxwell Simpson's "On the Seine," a gay record of a sunlit day in a French village.

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"THE VIRGIN MOTHER," CARVED WOOD STATUETTE, PLAQUE WITH GOLD, FRENCH XI-XII CENTURY

*In the Canessa collection to be sold at the American-Anderson Galleries on March 29th.*

### Canessa Sale to Be Held on March 29th

An unusual one-session sale will be held at the American-Anderson Galleries on March 29th, when antiquities from the collection of the late Ercole Canessa will be sold. The sale includes Gothic and Renaissance furniture, Italian Renaissance bronzes, sculpture, paintings, wood carvings, Greek and Greco-Roman sculptures and objects of art.

In so diversified a sale it is impossible to stress any one category as of outstanding importance but single pieces in each group at once command attention. It may, however, be noted that the group of archaic Greek objects is both large and of unusual quality.

The sale opens with a number of pieces of Italian and Spanish majolica, several of which have appeared in previous sales in New York, particularly that of the Almenas collection. Following these are several wood carvings dating from the XIIth to XVIth centuries. Most interesting of these, and one of the rarest objects in the sale, is a French figure of the Virgin covered with gold plaques. The figure, twelve and one-half inches high, is dated as of the XIIth-XIIIth centuries and can hardly be later than the XIIth. A polychromed Madonna and Child, catalogued as Sienese, XIIIth century, is somewhat reminiscent of one formerly in the Boston Museum but never exhibited publicly.

The sale contains several Italian Renaissance bronzes, some of them of excellent quality. Among the most important of these are an example of Giambologna's "Morgante," the dwarf who was a favorite at the Medici court, a "Tumbler" by Riccio, formerly in the Haviland collection and a fine pair of incense burners, also by Riccio, representing satyrs. Dr. Bode, while not certain that they were actually made by Riccio, was sure that they were designed by him.

The furniture includes several large pieces of French Gothic and Italian Renaissance design. Several of the Italian pieces are very elaborately carved and inlaid. Six Spanish niches,



CARVED AMBER STATUETTE OF LEONIDAS, GREEK, VTH CENTURY, B. C.

*In the Canessa collection to be sold at the American-Anderson Galleries on March 29th.*

carved in pine, are attributed to Berruguete.

The paintings form a varied assortment and include several attributed to primitive schools or masters and XVIth century Italians. Most important of these is a portrait of a nobleman which Dr. Mayer and Venturi

have given to Veronese. Venturi has called it the first portrait which Veronese painted.

The group of classical antiquities includes some of the finest things in the sale. There are a number of Egyptian heads and statuettes, Greek bronzes and marbles of early date, and terra cottas. A carved amber statuette of a Greek warrior with helmet, shield and greaves of bronze is both rare and fine. Although the surface is badly pitted, enough character is left fully to warrant the ascription to the Vth century. A Polycletan bronze of an athlete and an archaic bronze votive figure are both of unusual quality. Neither is in perfect condition but neither the athlete's missing limbs nor the restorations of the votive figure destroy their value. A marble head, called that of Aesculapius, is another of the important Greek works. It is well known and has been described repeatedly as belonging to the school of Myron.

A number of French and Italian Renaissance and Gothic sculptures complete the sale.

### £443 FOR GEORGE I SAUCE-BOATS

LONDON.—Old English silver plate, the property of the late Mrs. Mary Semple and from other sources, totalled £3,100 at Christie's on February 5th.

The highest price per oz., 230s., was paid by Messrs. Crichton for a pair of George I plain double sauce-boats, by T. Tearle, 1726, 38oz. 11dwt.—£443 6s. 6d.; the same firm gave 95s. per oz., or £322 10s. 6d., for a George II oblong tray, engraved with masks, foliage, etc., 17 in. long, by D. Willaume, 1736, 67oz. 18dwt. A pair of William III table candlesticks, 6½ in. high, by A. Kincaid, Edinburgh, 1700, 3oz. 8dwt., at 105s., brought £175 7s. (Heather); and an Irish plain two-handled cup, by Henry Daniell, Dublin, 1708, 33oz. 8dwt., at 72s.—£120 4s. 9d. (Wilson) A belt pierced with arabesques and engraved "Gold and silver Belt presented to Capt. Matthew Webb after swimming the English Channel, August 24 and 25, 1875," sold for £4 5s. (S. H. Harris).



ARCHAIC VOTIVE STATUETTE OF ATHENE, GREEK, VTH CENTURY, B. C.

*In the Canessa collection to be sold at the American-Anderson Galleries on March 29th.*

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**AT AUCTION**

**on WEDNESDAY and THURSDAY EVENINGS, MARCH 5th & 6th  
AT 8:15 P. M.**



"PORTRAIT OF A NOBLEMAN"

*In the Canessa collection to be sold at the American-Anderson Galleries on March 29th.*

#### COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

BUTTON-HATTON ET AL BOOKS

Exhibition, March 6  
Sale, March 11, 12

A presentation copy of the first edition of Stephen Crane's *Maggie, A Girl of the Streets*, considered the rarest book in modern American literature, with a long inscription by the author, will go under the hammer at the American Art Association Anderson Galleries, Inc., in a book sale scheduled for March 11th and 12th. Valuable books, autographs and manuscripts from collections formed by Mrs. Lucius L. Button, of Rochester, New York; Thomas Hatton, Leicester, England; Dorothy E. L. Gillet, London, and Mrs. G. W. H. Ritchie, of Providence, Rhode Island, will be offered to the public at this time.

Presentation copies of even Crane's common books are virtually unobtainable, and the appearance of the present specimen at public sale is due to the early friendship between the author and Lucius L. Button, who both lived in the same boarding house.

Many rare Dickens items are also in the collection, among them an uncut trial proof copy of *A Christmas Carol*.

An extensive series of drawings by John Leech are among the property of Miss E. L. Gillet, a descendant of the artist. Among the Ritchie items is the autograph manuscript, signed, of *The Wrong Box* by Robert Louis Stevenson. Barrie, Hardy, Conrad, Dickens, Fielding, Galsworthy, Kipling, Shaw and Smollett are among those represented in the first editions, which also include a Whittman *Leaves of Grass* and Milton's *Poems*, London, 1645, and Lamb's *King and Queen of Hearts*. A fine autograph manuscript by Whitman is also found.

Other important manuscript and autograph letters include Poe, Kipling, Ambrose Bierce, Stephen Crane, Robert Burns, Byron, Conrad and Wordsworth items, all featuring much interesting material. Also of considerable importance are a most extensive col-

lection of letters and documents by and relating to Napoleon, with rare portraits, views, caricatures, etc. Many color plate and sporting books in the correct editions figure in the collection, as well as fine examples from the Ashenden and Kelmscott presses.

Other outstanding items in the catalogue are a copy of the Kilmarnock Burns, 1786; a fine collected set of the writings of Jack London, every volume a presentation copy, manuscripts by Jack London and Dana's *Two Years Before the Mast*.

#### WELLS STAMP COLLECTION

Exhibition, March 22  
Sale, March 27

According to the announcement of the American Art Association—Anderson Galleries, Inc., a collection of XXth century stamps of all countries, formed by the late Thomas Lawrence Wells of New York City, late vice-president of the Collectors' Club, will go on exhibition at the Galleries on March 22nd, for dispersal the afternoon of the 26th.

Among the most important items in the collection are the very rare inverted centers of the Pan-American series, the blue papers of 1908, and a superb block of four of the two-cent Louisiana Purchase part perforate. Stamps of the United States predominate. The collection consists almost entirely of unused specimens with the original gum and is in exceptionally fine condition throughout.

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## COMING AUCTION SALES

PLAZA ART GALLERIES

ARMSTRONG PERIOD FURNITURE  
Exhibition, March 2  
Sale, March 6, 7, 8

Owing to their retirement from business, the entire collection of M. M. Armstrong, Inc., of 4 East 57th Street, will be sold at the Plaza Art Galleries, 9 East 59th Street, on the afternoons of March 6th, 7th and 8th, at 2:15 P.M. An interesting group of French and English furniture and objets d'art are features of this collection, which will be placed on exhibition from March 2nd until the date of sale.

Among the representative Provencal French pieces of Louis XIV, Louis XV and Louis XVI origin, will be found an unusual oak commode of the Regence period by Jen. Ligeron, contemporary ébéniste, which is in its original state and signed. There is also a fine marquetry folding card table by Joubert, also signed.

Worthy of note among the English XVIIIth century pieces is a Chippendale lacquered cabinet that has been decorated in the Chinese manner. In the group of mahogany specimens is to be found a beautifully proportioned "harlequin" table of the Pembroke type. Many other interesting period pieces are also included.

The modern reproductions are well represented by small tables, book cabinets and étagères in fruit wood, oak and walnut.

Decorative objects and accessories number an excellent selection of tole trays, jardinières and lamps, period glassware, painted paper screens, color prints, engravings, etc.

## RAINS TO HOLD PAINTING SALE

According to an announcement from the Rains Galleries oil paintings by old and modern masters, including many primitives and sporting pictures which come from such well known collections as those of Lord Grimshorpe, the Duke of Leicester, Lady Knaresboro, Huntington, Astor and Olcott and other equally well-known connoisseurs of art, will be sold at public auction at the Rains Galleries, 3 East 53rd Street, New York City, on Wednesday and Thursday evenings, March 5th and 6th at 8:15 each night.

Representative of the works of art to be sold at this time are paintings which are catalogued as by the following masters:

T. Schuster, Carle Michael Van Loo, Sir Godfrey Kneller, Hogarth, Van Goyen, Vernet, N. Drake, Carboni, W. Dolsch, Elmer, Peter Paul Rubens, E. Della Sudda, Spode, P. Hardimée, E. R. Bone, Antoine Vestier, Sir Peter Lely, Old Crome, James Northcote, William Van der Velde, I. Tudgay, Nicholas Peacock, J. Haverty, De Witt, Francois le Nain, Michael Dahl, Vanderbank, Mercier, Bartolome Estaban Murillo, De Laporte, Phillippe Wouvermann, Berchem, Guido Reni and others.

The paintings will be on view at the Rains Galleries Saturday, March 1st, from 10 a.m. until 5:30 p.m. and a special exhibition is arranged for Sunday, March 2nd, from 2 until 5 p.m. The paintings will also be shown on Monday and Tuesday, March 3rd and 4th, from 10 a.m. until 9:30 p.m.

## TITIAN PORTRAIT BRINGS £1,350

LONDON.—Sotheby's sale on January 29th of old pictures from various sources totaled £3,863. A Titian portrait of a gentleman, with a certificate from Dr. von Bode, fell at £1,350 (Powell); a Cranach group of Luther and his wife, dated 1529, on panel 15in by 19in.—£220; and a Madonna and Child, attributed to Previtali, with the date 1502—£180 (both bought by the Savile Gallery).

## SUNG BOWL BRINGS £310

LONDON.—Chinese porcelain and works of art, catalogued as "the property of a collector," formed the subject of a sale at Messrs. Sotheby's on February 6th. The 141 lots made a total of £2,355 19s. For a Chun Yao circular-shaped bowl, of the Sung Dynasty, Messrs. Yamanaka gave £310; and Sir Frank Swettenham paid £145 for a Kanghsia vase, 18 3/4 in. high.

## The Italian Exhibition

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**BRONZE INCENSE BURNERS, SATYRS WITH CORNUCOPIAE** By ANDREA BRIOSCO (RICCIO)  
In the Canessa collection to be sold at the American-Anderson Galleries on March 29th.

## NEW YORK AUCTION CALENDAR

American Art Association  
Anderson Galleries, Inc.  
30 East 57th Street

February 28, March 1—English and French furniture and art objects, modern and antique, the property of Peter W. Rouss, and Italian furniture and tapestries, the property of Piero Venezze of New York City, with additions.

March 7—XVIIIth and early XIXth century English furniture and American pieces of the same period, comprising the property of Mrs. M. C. Meade of Plainfield, New Jersey, Mrs. V. M. Jourdain, and others.

March 8—Collection of Chinese art objects of A. J. Argis of New York City.

Plaza Art Galleries  
9-15 East 59th Street

March 6, 7, 8—The entire collection of the firm of M. M. Armstrong, Inc., of 4 East 57th Street, including French and English furniture and objets d'art.

Rains Galleries, Inc.  
3 East 53rd Street

March 5, 6—A collection of oil paintings including old and modern masters, primitives and sporting pictures, from the Astor, Olcott, Huntington, Lord Grimthorpe, Duke of Leinster, Lady Knaresboro and other collections.

Silo Galleries  
40 East 45th Street

March 6, 7, 8—Furnishings removed from three of the finest homes in New York City, also by order of the United States Trust Company.

## AUCTION SALES REPORTS

### ROUSS-STEIN PAINTINGS

American-Anderson Galleries—Oil paintings of the XVIIth and XIXth centuries, from the collection of Peter W. Rouss and Leonard L. Stein, were sold on the evening of February 20th, bringing a grand total of \$33,010. We print below a list of prices on all the more important paintings, with names of purchasers, when obtainable. The comparatively low sums reported for some of the works in this sale are not to be considered as having any bearing on the market value of representative and well authenticated paintings by these artists:

- 42—Frappa, José. "The Singer," panel, 18½ x 15¼ inches; A. J. Dobson...\$575
- 47—Berne-Bellecour, Etienne Prosper. "The Outpost," panel, 17x22½ inches; H. Russell, agent.....\$750
- 58—Remington, Frederic. "Pony Tracks in the Buffalo Trail: Arizona," 1895, canvas, 11x19 inches; D. H. Ellis...\$1900
- 59—Remington, Frederic. "Ready for Market: New Mexico," 1895, canvas, 14x20 inches; R. R. Young....\$1150
- 70—Inness, George. "Autumn Evening," canvas, 18½ x 26 inches; F. E. Ballister.....\$600
- 74—Richards, William Trost. "The Logan Stone: Land's End," canvas, 28x39½ inches; Mrs. L. Peterson...\$500
- 78—Pasinelli, Alberto. "Before the Mosque," canvas, 27x20 inches; A. Linah, agent.....\$600
- 80—Wyant, Alexander H. "Landscape," canvas, 24x44 inches; W. Parson Todd.....\$800
- 86—Troyon, Constant. "Rentrée du Troupeau à la Ferme: Effet du Soir," canvas, 26x37¾ inches; Kleemann-Thorman Galleries, Ltd.....\$800
- 87—Diaz, Narcisse, Virgile de la Pena.

## FOREIGN AUCTION CALENDAR

### BERLIN

#### Wertheim

March 25, 26—The collection of Consul-General Buschwitz.

April 30—The Svenonius collection of old Masters.

April 30—The Renner Zimmermann painting collection.

#### Rudolph Lepke

March 4—The Dobrikow collection of Chinese art.

March 18—The Vieweg collection.

#### H. Ball & P. Graupe

April 18-29—The collection of Dr. L. Seligmann of Cologne.

### LONDON

#### Christie, Manson & Woods

February 28 and March 3—Ancient and modern pictures and drawings, the property of the late Barnet Lewis, Esq.

March 5—The Lansdowne marbles.

March 7—Ancient and modern paintings from the Lansdowne and Sellar collections.

#### Sotheby

March 3—Printed books and manuscripts chiefly of the XVIIth and XVIIIth centuries, the property of Mrs. Alfred Noyes.

**9,800 FRS. FOR  
LOUIS XV SOFA**

PARIS.—A good sale of old and modern furniture, art objects and tapestries was conducted at the Hotel Drouot on February 13th. A Louis XV corbeille sofa brought 9,800 francs; an XVIIIth century drawing-room suite in carved wood, 5,700 francs; another in Louis XVI style, in carved wood, covered with tapestry, 4,050 francs, and a Louis XVI style bergère armchair, in carved wood, with head rest, 1,050 francs. Of three modern tapestries, one representing bird catchers, fetched 6,700 francs; another representing country games, also 6,700 francs, and the third, with a fortune-teller as subject, 6,000 francs.

### MILAN

#### Galleria Gerl

March 20-23—Antique and modern paintings, objects of decorative art.

### ZURICH

#### J. & G. Böning

March 28—Paintings and objects of decorative art.

### AMSTERDAM

#### Frederick Muller & Co.

April 11—The armor collection of Wenzel Koeller of Dortmund.

## MODERN ART

### BRAQUE

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## MODERN ART

"Forest of Fontainebleau," panel, 17¾ x 13¾ inches; G. W. Heller...\$650  
88—Dupont, Gainsborough. "Portrait of a Lady," canvas, 30x25 inches; H. Russell, agent.....\$600  
90—Humphrey, Oglas. "Miss Ravenscroft," pastel, 23½ x 19¾ inches; Mr. W. Dodge.....\$1050  
91—Stuart, Gilbert. "Mr. William Setton," canvas, 37x28¾ inches; T. E. Finger.....\$400  
92—Gainsborough, Thomas. "Captain Bragge," canvas, 30x25 inches; S. Pichetto.....\$4550  
107—Richards, William Trost. "The Yellow Carn, Kynance Cove, Cornwall," canvas, 28x48 inches; Mrs. L. Peterson.....\$650

of \$24,584.00. Important items and their purchasers follow:

19—Browning, Elizabeth Barrett. *Poems*. Presentation copy to Wordsworth, London, 1844; Walter M. Hill.....\$1,150  
20—Browning, Elizabeth Barrett. *Sonnets*. Privately printed, first edition, Reading, 1847; Gabriel Wells \$1,250  
46—Coleridge, Samuel T. *Sibylline Leaves: A Collection of Poems*, London, 1817; T. J. Gannon, Inc. \$450  
48—Conrad, Joseph. *Nostrromo*, London, 1894; Walter M. Hill...\$530  
60—Dana, R. H. *Two Years Before the Mast*. First edition, in very fine condition, New York, 1840; B. Weiss (record price).....\$1,400  
120—Hardy, Thomas. *A Group of Noble Dames*. First edition, London, 1891; Walter M. Hill.....\$700  
140—Kingsley, Charles. *Westward Ho!* or, *The Voyages and Adventures of Sir Amyas Leigh, Knight*. First edition, Cambridge, 1855; T. J. Gannon, Inc. (record price)....\$750  
*(Continued on page 30)*

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## AUCTION SALES REPORTS

(Continued from page 30)

248—Whitman, Walt. *Leaves of Grass*. Portrait. Brooklyn, 1855, first edition; A. J. Scheuer.....\$625

### BALTIMORE, MD.

#### PAINTINGS AND DRAWINGS BY OLD MASTERS

Robert Frank Skutch—Paintings and drawings by old masters, chiefly of the English school, the collections of the late Dr. Van Eaton Danton of Baltimore, and of Evelyn A. Harrison of Baltimore, were sold on February 18th. The grand total for the sale was \$38,780.00. The prices on items bringing over \$100 are listed below:

1—Nicholson, George W. "Ships Entering Liverpool Harbor," canvas, 26x36 inches.....\$425  
8—Maratti, Carlo Cavallere. "Portrait of a Young Woman," canvas, 39x23 inches.....\$1,250  
9—Turner, F. C. Pair of hunting scenes, canvas, 14x18 inches (together).....\$850  
10—Highmore, Joseph. "Boy With a Squirrel," canvas, 30x25 inches.....\$400  
11—Sartorius, John N. "Sporting Scene," canvas, 18x26 inches.....\$1,100  
12—Ramsay, Allan. "Portrait of King George III," canvas, 50x40 inches.....\$700  
14—De Heusch, Willelm. "Landscape," canvas, 39x58 inches.....\$1,100  
15—Touquet, Louis. "Portrait of a Man in a Red Coat," canvas, 18x15 inches.....\$400  
16—Troy, Edward. "Mars and Colt," canvas, 26x40 inches.....\$5,600  
17—Marieschi, Giacomo. "View of Venice," canvas, 24x39 inches.....\$600  
19—Lely, Sir Peter. "The Duchess of Marlboro," canvas, 50x40 inches.....\$750  
27—Benjamin Franklin. Signed drawing of his electrical spark machine, on paper, glazed, 9 $\frac{1}{2}$ x6 $\frac{1}{2}$  inches.....\$400  
32—Stone, Henry. "Portrait of a Young Woman," canvas, 29x23 inches.....\$425  
33—Wheatley, Francis. "Rustic Scene," canvas, 40x50 inches.....\$1,800  
35—Cotes, Francis. "Henry Van Stittart, Master Carpenter and Dog," canvas, in original frame, 70x50 inches.....\$12,100  
39—Hogarth, William. "Portrait of David Garrick," canvas, 29x24 inches.....\$575  
40—Wheeler, A. Pair of hunting scenes, canvas, 20x24 inches, (together).....\$1,700

### SISLEY LANDSCAPE BRINGS 58,100fr.

PARIS.—The sale which was held in Room 6 of the Hotel Drouot, on February 6th, was composed of modern paintings, signed by great artists and of some pieces of porcelain, which belonged to the late Mme. P. K.

The highest price, among the paintings, was paid for a canvas by Sisley, "Le Bois des Roches," which was knocked down to the bid of 58,100 francs. "Le Nouveau Boulevard du Port-Royal," by Jongkind, attained 45,000 francs, and a picture representing barges on a river in Holland, by the same painter, 13,300 francs. A picture by Boudin, "Bateaux dans le Port à Portieux," brought 20,000 francs; a pastel by Lhermitte, "Femme Cousant," 5,950 francs and a landscape by Dupré, 5,700 francs; a portrait de "Gentilhomme Louis XIII" by Roybet, 17,300 francs; a very fine sunset at Venice, by Ziem, 8,200 francs; a painting on paper pasted on canvas, "Chez le Maréchal-Ferрант," by Grison, 4,100 francs. A small terra-cotta by Carpeaux, "La Rieuse," fetched 2,600 francs.

Among the lots in the concluding session of the sale of Mme. P. K.'s property, on February 7th, were art bronzes, furniture, tapestries and oriental carpets, and again there was some good bidding.

Among the notable prices were: 26,000 francs for a panel of XVIIIth century Flemish tapestry, with landscape and animals as subjects, and 22,000 francs for two XVIIIth century

### LONDON LETTER

**The Market for Modern Art**  
**The Knock-out System in the Salesroom**

**Tax of 5% on Exported Works of Art Suggested**

**O'Connor's Gift of Lincoln Bust Paintings by Esther Nelson Shown**

**Campbell-Gray at Tooth's Reynolds' "Portrait of Dr. Thrale" to Appear at Christie's**

By LOUISE GORDON-STABLES

The fate of art dealers who obstinately continue to pin their faith to ebbing fashions has recently had striking illustration in London. A certain well known art dealer, generally regarded as of a very considerable wealth, died a short time ago and it was anticipated that his estate would be large. But he had continued to invest in Victorian art and Academy winners in an age whose sympathies are distinctly modern. The consequence is that, instead of dying wealthy, his estate has been found to be hopelessly involved. There is no market for these pictures, which brought large sums in their time. Every day sees a bigger drop in such works and, with a better and more general knowledge of aesthetics, there is small prospect of the vogue ever returning. Even the provinces have become sophisticated and no longer provide a dumping ground for bye-gone Academy masterpieces.

It is instructive to look around us and study the art firms that have changed their policy in time. It must be difficult, after building up a clientele in a certain class of work by years of hard and patient labor, to read the signs of the times and perform an abrupt right about face. But a good many have made the effort and reaped their reward in a very short time.

The theory has been advanced that the knock-out system in the salesroom, with its lowering of auction prices, has resulted in a general fall in current values. It is of course natural that buyers, realizing what low prices are often fetched in the salesroom, often refuse to pay high sums for similar works in dealers' galleries, so that an artificial manipulation of prices in the knock-out might logically be considered to react very quickly upon the trade in general. But it would be extremely baffling to work the knock-out method on a large scale with really desirable and sought-for works. For, with the exception of stray examples in some country sale or works that are only recognized by

Aubusson "verdure" tapestries, also with landscape and animals as subjects.

The art objects comprised a bronze and ivory statuette by Barrias (edition Susse), which fetched 3,100 francs and a Regency style luster in silver-plated bronze reached 2,250 francs.

Bidding was keen for the furniture. A bedroom suite in rosewood veneer attained 7,300 francs; a chest of drawers in colored wood marquetry, 5,900 francs; a small low cupboard in rosewood veneer, 4,800 francs; a piece of "scribal" furniture in carved wood, 4,000 francs; a small bergère and another armchair in mahogany, of the Empire period, 2,400 francs; two gilt wood armchairs in the Louis XVI style, covered with Aubusson tapestry, 5,110 francs. An oriental carpet with beautiful decoration brought 3,200 francs.

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two or three bidders, the presence of good pictures in the open market soon becomes known and the knockout cannot be worked on a wholesale scale. Still, it would probably be to the dealers' advantage if this system were to die out altogether, for in its time much discouragement to picture buying must have resulted from abnormally poor auction returns.

The latest suggestion for augmenting the national funds available for art purchases is through an export tax upon works of art sent out from this country. It has been calculated that with even as small a duty as 5 per cent, we should have at our disposal some £100,000 for the purchase of works of art. Such suggestions are invariably greeted by Bond Street and St. James' with gloomy forebodings of ruin, but we know by experience in kindred matters that a small initial slump is soon met by a return to normal. The man who is willing to pay some thousands of pounds for a painting or a porcelain for his collection will not be deterred from concluding the deal by an added five per cent. Also, activity in England would be increased by purchases made from the additional funds handed over to the museums and galleries. Those who regard the proposed tax as a means of materially reducing the quantity of treasures leaving this country for America and elsewhere, would, I fear, discover that the effect would be less noticeable than they anticipate.

London appreciates the graceful gift made to it by the American sculptor, Mr. Andrew O'Connor, of his bust of Abraham Lincoln. Besides being a token of Anglo-American friendship, it also gives the city an example of this artist's work which it has heretofore lacked. The stone for this fine piece of carving was brought from a quarry close to Springfield, Lincoln's birthplace, and the limestone is well suited to the imposing figure, which depicts Lincoln in middle-age. The work is eloquent of the strength of character that distinguished its sub-

ject. A formal presentation was made at the Royal Exchange by Lord Crewe in the absence of Lord Reading, the death of whose wife had prevented him from officiating.

\* \* \*

One of the most arresting of the picture shows of the week has been that of Miss Esther Nelson at the Independent Gallery, Grafton Street. This young artist is curiously mature in spite of her nineteen summers, and she handles her composition with a remarkably firm touch. Her landscapes are chiefly successful in their suggestion of resonant light and clear atmosphere. She seldom errs as to the key of her color but confers her values with decision and surety. Without attempting the purely representational, Miss Nelson conveys in a large way the essential character of her beaches and gardens, harbors and bridges. This is a painter whose future career will be watched with considerable interest. She should go far

\* \* \*

Mr. Ian Campbell-Gray at the Tooth Galleries, New Bond Street, attacks his problems from a very unusual angle. Mr. Gray feels, rather than reasons, his way. Occasionally he causes the spectator to share his emotion. This is especially true of his "Entrance to a Wood," in which the suggestion of depths behind a sunlit space is subtly conveyed. More often, however, one is left in doubt as to how to interpret the very slight indications provided. With sounder drawing, a deeper value would be given to the nice sense of color that distinguishes the work as a whole.

\* \* \*

It is anticipated that American buyers will compete at Christie's on March 12th for the Reynolds' "Portrait of Dr. Thrale," the cultured brewer at whose house at Streatham Dr. Johnson was so conspicuous a figure. Johnsonian relics are invariably greeted with enthusiasm by American collectors and this portrait, painted in 1777, is not only interesting from the historical and literary points of view, but equally so from the artistic.

### MUNICH

The Graphic Cabinet of Munich, under the direction of Gunther Franke, was recently considerably enlarged and redecorated. During 1930 the following special exhibitions will take place in these galleries:

- (1) Abstract painting, including works by Baumeister, Braque, Delaunay, Max Ernst, Feininger, Gleizes, Juan Gris, Kandinsky, Klee, Leger, Macke, Moholy-Nagy, Picasso.
- (2) Modernistic Posters from the Collection of Jan Tschichold.
- (3) Representative examples from Germany, France, Holland, Russia, Switzerland and Czechoslovakia.
- (4) Recent Paintings by Max Beckmann done since 1928.
- (5) Drawings, lithographs and etchings by Matisse.
- (6) Rowlandson and his contemporaries.
- (7) French drawings after Delacroix.
- (8) Comprehensive exhibition of the work of Alfred Kubin.
- (9) Modern embroideries from Germany, France and Switzerland.
- (10) A chapter in German graphic art (1780-1830).
- (11) First German exhibition of the graphic work of Rudolph Bresdin, from the I. B. Neumann collection in New York.
- (12) Recent drawings of the Swedish artist, Josephson.

The Munich Graphic Cabinet is further planning for August 1930 in the Basle Kunsthalle a comprehensive exhibition of the paintings, drawings and graphic art of Max Beckmann, giving a retrospective of his career over a period of twenty-five years. Among the works included in this exhibition are many loans from German museums and private collections.

In addition to its changing exhibitions, the Graphic Cabinet shows permanently European art from Goya down to the present time.

### LOS ANGELES

Through February 28th, the Dalzell Hatfield Galleries showed a group of flower paintings by Carle J. Blenner, twenty-five canvases in all.

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#### STOCKHOLM

The rich art collections of Kristina Nilsson, famous Swedish singer, and Anders Zorn are now on view in Stockholm. The former is shown at the National Museum to which it was recently donated, while the latter is exhibited at the Lilljevalch Gallery preparatory to being permanently installed in a Zorn Museum in Mora, a Dalecarlian town in which the artist lived and worked.

Among the treasures included in the Nilsson collection are several canvases by Rubens, Fragonard, Duplessis and Hubert Robert of the French school, as well as fine paintings by Dutch, German and Norwegian masters. The donation also comprises jewelry, fans, enameled boxes and other bric-a-brac and is valued at more than half a million crowns.

The Zorn collection is gathered from his home in Mora, his old family homestead in Skeriol, also in Dalecarlia, and his studio in Stockholm. It is enriched by a great number of watercolors, oil paintings, etchings and statuary by his own hand and includes a well-nigh priceless set of ancient Gobelin tapestries, a representative collection of old silver and many valuable Roman bronze statuettes from the time of the first emperors.

On the heels of these two exhibitions will open an exhibit of American art and architecture from early times to our days, arranged by the American-Scandinavian Foundation, the American Federation of Arts and the American Institute of Architecture. George William Eggers, head of the Worcester Museum of Arts, is the director. Among the many artists represented are Benjamin West, Gilbert Stuart, Thomas Sully, James McNeill Whistler, Winslow Homer, Mary Cassatt, John S. Sargent, Childe Hassam, Charles W. Hawthorne, John Sloan, George Bellows, Eugene Speicher and Rockwell Kent. Many prominent American art galleries, headed by the Metropolitan in New York, have lent pictures for the exhibition, which will also comprise a group of primitive religious paintings from New Mexico and several models of American buildings.

#### BALTIMORE

February 22, 1930, marked the seventh anniversary of the opening of the Baltimore Museum of Art and, in connection with it, Director R. J. McKinney tabulated data from the Museum records which show the remarkable increase of interest in the institution. These figures all tend to show that it is filling a very sharply felt need in Baltimore. The Museum is the result of a movement that was started a number of years ago but which did not reach a point where those interested felt justified in going ahead until Dr. M. Cary Thomas offered the old Garrett Mansion at the corner of Cathedral and Monument streets as its headquarters. This offer was accepted and a definite Museum Board was organized with Blanchard Randall as the president, a position which he has continued to hold uninterruptedly. There was not a great deal to do in adapting the old house for Museum purposes, as it already contained a gallery of unusually large dimensions for a residence and the other rooms were fairly well suited for exhibitions.

The formal opening took place February 22nd, 1923, when a private view of a loan exhibition of works of art lent by Baltimoreans and collectors in New York was held. Arrangements for the opening were made by Miss Florence N. Levy, who was the Museum's first director and who remained in that position until the end of 1926 when she was succeeded by Meyrie R. Rogers.

Almost immediately it was seen that far greater space than was available and that modern museum equipment was badly needed. As the months passed this fact became more and more apparent, and it was realized that the only solution of the problem was an entirely new building designed to serve the specific purposes of the Museum. Careful consideration of the situation indicated that the proper method of procedure was to obtain the passage of a Municipal Loan for one million dollars. This decision was the source of an energetic city-wide campaign, which resulted in the passage of this loan at the November election in 1924.

The Museum continued to function

in its original headquarters until its new home in Wyman Park, the site of which had been given by the Johns Hopkins University, was ready. It moved last spring, the opening taking place April 18th, 1929.

The interest in the Museum and its work has grown in a manner that is considered astonishing even by those who have realized its possibilities all along. This interest reached its zenith to date in the International exhibition which closed February 17th. During the six weeks this show was under way, it was visited by nearly 26,000 people. When Mr. McKinney came into the directorship last October, succeeding Mr. Rogers, who had resigned to become director of the St. Louis Museum, he found that the museum was functioning smoothly and at once took steps to increase still further its scope in educational and other directions.

Gifts have been as follows: 32 pieces of sculpture; 68 paintings; 717 etchings, engravings, woodcuts and other prints; 63 pieces of furniture and weaving equipment; one period room, 1385 Bookplates; 1000 lantern slides; 537 miscellaneous pieces comprising textiles, lace, silver, china, medals, pottery, and jewelry; 146 photographs and reproductions; 3885 contributions to the library, consisting of about 600 books in addition to magazines and pamphlets; 1,191 postcards reproducing famous works of art.

The membership has grown from 56 in 1923 to 1,100 in 1930.

#### CHICAGO

In Gallery 18, of the Art Institute there is now an exhibition of etchings by Rembrandt which well illustrates his marvelous mastery of this medium. Many fine examples of his art are included among the twenty-five exhibited. Landscapes, figure groupings, and character studies make up the exhibit.

An interesting exhibition of Japanese prints is now being held in Gallery H-5, Art Institute. They are by Katsushika Hokusai and are from the Clarence Buckingham collection.

Additional awards made in the current exhibition by artists of Chicago and vicinity at the Art Institute, are as follows:

The gold medal of the Association of Painters and Sculptors was awarded to Oskar Gross for his painting "Comedian." The conditions of the award were that the medal was to be given to the best work by a member of the Association. The Business Men's Art Club Purchase Prize of \$300 for a meritorious work of art, to be awarded by the members of the Club, was given to Carl Hallstrom, for his amusing wood carving "The Soap Box Philosopher." Only one prize remains to be given and that is the Municipal Art League Purchase Prize of \$500 which is now being voted on, through post card ballot, by members of the League.

#### TOLEDO

During the month of March the Toledo Museum of Art will hold an exhibition of modern wood-block prints from Japan, comprising the work of ten outstanding designers executed during the past ten years. The showing, which will fill four galleries, is an important retrospective because it includes examples of practically all the prints of these ten men in spite of the fact that the earthquake fire of 1923 destroyed many blocks as well as prints. The Museum's Department of Oriental Art has been assembling the collection for the past twelve months.

The catalogue issued in connection with the exhibition contains descriptions of all the prints, with carefully prepared color notes and interpretations, as well as biographical sketches of all the artists. Furthermore, it is illustrated, a reproduction for every title. It is thus an important historical and reference record of the work of the ten artists included in the show: Hashiguchi Goyo, Ito Shinsui, Kawase, Hasui, Miki Suizan, Natori Shunsen, Oda Kazuma, Ohara Shoson, Yamamura Koka, Yoshida Hiroshi and Yoshikawa Kampo.

The collection will be in America for one year, during which time it will be shown at other museums in the United States who make application for it.

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## Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th St.**—Etchings and Prints by American and British Artists.

**Thomas Agnew & Sons, 125 East 57th St.**—Old masters.

**American Art Association, Anderson Galleries, Inc., 30 East 57th St.**—Photographs by Bob Davis to March 1st. Exhibition of water colors by Fred Pye, and decorative panels and screens by M. Elizabeth Price, March 3rd to 15th.

**"An American Place," 509 Madison Ave.**—Exhibition of 27 new paintings by Georgia O'Keeffe, to March 17th.

**Architectural League of New York, 215 West 57th St.**—Forty-fifth annual exhibition of the League, to March 2nd.

**Arden Gallery, 460 Park Ave.**—Exhibition of pine for interiors from England, France and America, old wall papers and modern needlework from the Needle and Bobbin Guild, to March 14th.

**Art Center, 65 East 56th St.**—Fifty Prints of the Year, shown by the American Institute of Graphic Arts, March 1st to 29th. Paintings of wild flowers by Cecile Hulse Matschat and paintings by Gunvar Bull-Teliman, March 3rd to 15th. Work by the New York Craftsman and Mexican crafts, semi-permanent.

**Babcock Art Galleries, 5 East 57th St.**—Exhibition of paintings of the West by Lone Wolf and pastels and drawings by Sol Wilson, to March 1st. Recent paintings by Henry S. Edney, March 3rd to 15th.

**Balzac Galleries, 102 East 57th St.**—Exhibition of sculpture by Edwige Bohdanowicz, opening March 1st.

**Barbizon Branch Gallery of the Art Center, 140 East 63rd St.**—Pictorial photographs by Clara E. Sipprell, March 3rd through 25th.

**Belmont Galleries, 376 Madison Ave.**—Primitives, old masters, period portraits.

**Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Paul Bottenwieser, Ambassador Hotel, Suite 504-6.**—Paintings by old masters.

**Bourgeois Galleries, 693 Fifth Ave.**—Fine paintings.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVth, XVIth and XVIIth century English school.

**James D. Brown, 598 Madison Ave.**—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

**Brooklyn Museum, Eastern Parkway, Brooklyn.**—Exhibition of original drawings by Dr. Carl von Marr, to March 3rd.

**Brummer Gallery, 27 East 57th St.**—Exhibition of paintings by Mlle. Berlangino, March 8th to 31st.

**Burchard Galleries, 13 East 57th St.**—Exhibition of early Chinese art.

**Butler Galleries, 116 East 57th St.**—Decorative paintings, through March.

**Carlberg & Wilson, Inc., 17 East 54th St.**—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

**Ralph M. Chait, 600 Madison Ave.**—Exhibition of early Chinese art, now current.

**Chambrun Galleries, 556 Madison Ave.**—Exhibition of portraits by Enrique Dorda, and paintings by R. M. Klaus, to March 8th. French paintings of the modern school, including paintings and drawings by Natacha Carlu, March 3rd to 31st.

**Charles of London, 730 Fifth Ave. (the Heckscher Building).**—Paintings, tapestries and works of art.

**Daniel Gallery, 600 Madison Ave.**—Paintings and water colors by Karl Knaths, to March 8th.

**De Hauke Galleries, 3 East 51st St.**—Water colors and drawings by Joubert, to March 12th.

**Delphie Studios, 9 East 57th St.**—Exhibition of recent paintings by Thomas Benton, March 3rd to 31st.

**Demotte, Inc., 9 East 78th St.**—Exhibition of seventeen Virgins, synthetizing art in France from the XIIth to the XVIIth century, to March 28th.

**Downtown Gallery, 113 West 13th St.**—Recent paintings of New England and New York by Marguerite Zorach, to March 10th.

**A. S. Drey, 680 Fifth Ave.**—Old paintings and works of art.

**Dudensing Galleries, 5 East 57th St.**—Paintings by Arnold Blanch, through March 7th.

**Durand-Ruel Galleries, 12 East 57th St.**—Exhibition of paintings by Stoenesco, March 1st to 15th.

**Educational Alliance, 197 East Broadway.**—Exhibition of paintings by American artists lent by the Metropolitan Museum of Art, to March 17th.

**Earich Galleries, 36 East 57th St.**—Exhibition of old masters, to March 8th.

**Ferargil Galleries, 37 East 57th St.**—Paintings by George Hill and prints by Polly Knipp Hill, through March 1st. Paintings by C. Bacheler Nisbet, water colors by Christopher La Farge, prints by Martin Lewis and an exhibition of garden sculpture, March 3rd to 16th.

**The Fifteen Gallery, 37 West 57th St.**—Paintings by Joseph Newman, to March 3rd. Group exhibition of paintings, water colors, drawings, prints and sculpture.

**Fifty-sixth Street Galleries, 6 East 56th St.**—Oil and pastel portraits and still life paintings by M. Bucknell-L'ecorin; sculpture in wood and bronze by Joseph Massari; paintings by Matilda Brownell; water colors by Harry Tasker; murals, lithographs and water colors by Ellsworth Ford, to March 1st. Sculpture and drawings by Vincent Glinsky, landscapes and marines by Jacques La Grange and paintings and prints by Frederick Detwiller, March 3rd to 15th.

**G. R. D. Studio, 58 West 56th St.**—Exhibition of paintings by Day, Kottgen, Shimizu and Todd, to March 1st.

**Gainsborough Galleries, 222 Central Park South.**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Gallery, 145 West 57th St.**—Exhibition of American paintings.

**Goldschmidt Galleries, 730 Fifth Ave.**—Old paintings and works of art.

**Grand Central Art Galleries, 6ta Floor, Grand Central Terminal.**—Paintings by Carl Wuermer, to March 8th. Paintings by Felicie Waldo Howell and Bruce Crane, March 4th to 15th.

**Hackett Galleries, 9 East 57th St.**—Group exhibition of contemporary Irish art, to March 8th.

**Harlow, McDonald & Co., 667 Fifth Ave.**—Exhibition of the one hundred fine prints of the year and lithographs by Currier and Ives, through March.

**P. Jackson Higgs, 11 East 54th St.**—Authenticated old masters.

**Holt Gallery, 630 Lexington Ave.**—Exhibition of oil paintings by Jean Jacques Pfister, through March 16th.

**Edouard Jonas Gallery, 9 East 56th St.**—Paintings by French XVIIth century artists and other old masters.

**Kennedy Galleries, 785 Fifth Ave.**—Exhibition of etchings by Levon West, March 1st to 15th.

**Keppel Galleries, 16 East 57th St.**—Exhibition of portrait engravings, to March 15th.

**Thomas Kerr, 510 Madison Ave.**—Antiques.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.**—Exhibition of new prints by American etchers, March 1st to 15th.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Jan Kleykamp Galleries, 5 East 54th St.**—Chinese-Turkestan exhibit.

**Knoedler Galleries, 14 East 57th St.**—Sixth annual exhibition of wood-cuts and etchings of the XVth and XVIth centuries, to March 8th.

**Kraushaar Galleries, 680 Fifth Ave.**—Exhibition of paintings by Guy Pene du Bois, to March 15th.

**J. Leger & Son, 695 Fifth Ave.**—Paintings by old masters.

**John Levy Galleries, 559 Fifth Ave.**—Old masters.

**Little Carnegie Playhouse, 146 West 57th St.**—Paintings by Dorothy B. Jones, James N. Guy, Jerry Stavola and Armando D'Agostino.

**Little Gallery, 29 West 56th St.**—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver.

**Macbeth Gallery, 15 East 57th St.**—Recent landscapes by John F. Carlson and pastels by Wilbur Reaser, to March 3rd. Original cartoons by Clare Briggs (shown by courtesy of the New York Herald Tribune Syndicate) and water colors by Gladys Brannigan, March 4th to 17th.

**Macy Galleries, 6th Floor, East Building.**—Exhibition of lithographs and etchings of New York.

**Metropolitan Galleries, 578 Madison Ave.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Memorial loan exhibition of the works of Arthur B. Davies and departmental exhibition of prints by Arthur B. Davies, through March 30th. Exhibition of the Art of the Chinese Theatre, principally the collection of Professor Ch'i Ju-shan, to March 14th. English embroideries, through March 15th. Prints (selected masterpieces) and prints by Winslow Homer continued.

**Milch Galleries, 108 West 57th St.**—Paintings by Ruth Payne Burgess and Francis Speight and silver point drawings by Thelma E. Wood, to March 1st. Paintings by John Noble, March 3rd to 15th.

**Montross Gallery, 26 East 56th St.**—Exhibition of paintings in oil and water color by Mabel Frazer, March 3rd to 15th.

**Roland Moore, Inc., 42 East 57th St.**—Chinese art.

**Morton Galleries, 49 West 57th St.**—Paintings by Charles and Harry Carlson, to March 10th.

**Mural Gallery of Contemporary Art, 47 West 52nd St.**—Exhibition of contemporary American art, including oils, water colors, prints and sculpture.

**Museum of Modern Art, 730 Fifth Ave.**—Exhibition of "Painting in Paris," through March 2nd. Exhibition of paintings by Paul Klef and Max Weber and of sculpture by Maillol and Lembruch, March 8th to 30th.

**National Association of Women Painters and Sculptors, 17 East 62nd St.**—Exhibition of works to be awarded to patron subscribers, to March 8th.

**J. B. Neumann, New Art Circle, 9 East 57th St.**—An exhibition of recent work by A. F. Levinson, to March 7th. Paintings by Hilaire Hiler, March 8th to 29th.

**New York Public Library, 476 Fifth Ave.**—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March 1930. Room 321; exhibition of portraits in lithography, through March. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112.

**New York School of Applied Design for Women, 160 Lexington Ave.**—General exhibition.

**Newark Museum, Newark, New Jersey.**—Exhibition of floor coverings dating from primitive to modern times and a new group of costume dolls, March 5th to April 10th.

**Newhouse Galleries, 11 East 57th St.**—American paintings.

**Arthur U. Newton, 665 Fifth Ave.**—Paintings by XVIIth century English masters.

**O'Hana and de Cordova, Inc., 148 East 50th St.**—Spanish and French antiques, primitives, objets d'art.

**Opportunity Gallery, The Art Center, 65 East 56th St.**—Exhibition of paintings selected by Alfred Stieglitz, to March 13th.

**Frank Partridge, 6 West 56th St.**—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

**Pearson Gallery of Sculpture, 545 Fifth Ave.**—Exhibition of portraits of famous persons, March 1st to 15th.

**Portrait Painters' Gallery, 570 Fifth Ave.**—Group of portraits by twenty American artists.

**The Potters' Shop, Inc., 755 Madison Ave.**—Exhibition of fantastic birds and figurines in polychrome pottery by William Sewell, to March 5th.

**Reinhardt Galleries, 730 Fifth Ave.**—Exhibition of contemporary French masters, to March 15th.

**James Robinson, 731 Fifth Ave.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Rosenbach Galleries, 235 East 51st St.**—Exhibition of an XVIIth century Aubusson tapestry, through March 22nd.

**Rosenbach Galleries, 202 East 44th St.**—Antiques and decorations.

**Paul Rosenberg & Company, Inc., 647 Fifth Ave.**—Modern French paintings.

**Schwartz Galleries, 517 Madison Ave.**—Sporting and marine paintings by various artists.

**Scott & Fowles, 680 Fifth Ave.**—XVIIth century English paintings and modern drawings.

**Jacques Seligmann Galleries, 3 East 51st St.**—Paintings, tapestries and furniture.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of Art.

**Silberman Gallery, 133 East 57th St.**—Paintings, objects of art and furniture.

**Arthur Spaeth, Hotel Commodore, Suite 728.**—Exhibition of early manuscripts, printed books and miniatures.

**Marie Sterner Galleries, 11 East 57th St.**—Exhibition of water colors by Carl Sprinchorn, March 1st to 15th.

**Van Diemen Galleries, 21 East 57th St.**—Old masters.

**Vernay Galleries, 19 East 54th St.**—Exhibition of sporting prints, oak paneled rooms, old English silver and Sheffield plate.

**Whitney Studio Galleries, 10 West 8th St.**—Exhibition of works of four "Sunday painters," to March 8th.

**Wildenstein Galleries, 647 Fifth Ave.**—Exhibition of wood and bronze sculptures by Allan Clark, to March 8th.

**Yamanaka Galleries, 680 Fifth Ave.**—Works of art from Japan and China.

**Howard Young Galleries, 634 Fifth Ave.**—Selected group of important paintings, old and modern, through March.

## GAINSBOROUGH GALLERIES, INC.

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*Old and Contemporary Masters*

**BOSTON**

Watercolors by Eliot O'Hara make up the showing now on view at Doll and Richards, to continue through March 11th. The artist is particularly interested in Russia and Transcaucasia but included in the exhibition are impressions of Brittany, Hyde Park, Mt. Blanc, Assisi, Geneva, Dinan, Trafalgar Square and Montmartre, and other places visited by Mr. O'Hara in his travels.

An exhibition of water colors by Mary Lincoln Orr opened at this gallery on February 19, to continue through March 4. Twenty pictures comprise the showing, and all are of flower subjects.

The Fourth Annual Exhibition of the Independent Artists of Boston is now to be seen at the "Barn" at 40 Joy Street, and it is a large showing made up of about four hundred pieces. Among those who work in the more academic style are to be found Anthony Thieme, Charles Hopkinson, D. T. Carlisle, Martha Crocker, Elizabeth L. McKissick and Hildegrade Woodward. But the modernists are the more interesting and number, among others, Jack Tworkov, Evelyn B. Bourne, Betty Evans and Helen Duncan.

The black-and-whites are of especial interest. In this group are works by Margaret Sargent, "Four Nudes" by Kuniyoshi and an etching, "Sun-dawn" by Leo Meissner. An "Atlantic" by Arnold Ronnebeck, drawings by George Fedoroff and George Ruben and etchings by Prescott Jones must also be mentioned. The sculpture, which includes works by Genevieve Thomas, Adel Bredimus and Elizabeth Prophet, is apart from these, of no great moment.

An exhibition of water colors by Mary Lincoln Orr opened at the gallery of Doll and Richards on February 19th, to continue through March 4th. Twenty pictures comprise the showing, and all are of flower subjects.

**CINCINNATI**

"The Channel," a superb marine painting by Frederick J. Waugh, has just been purchased for the new Y. M. C. A. Building at the University of Cincinnati. The student body of the University acquired this painting through the Closson Galleries, and is presenting it to the Y. M. C. A. as a memorial to Mr. and Mrs. David B. Gamble. It will be placed in the large Gothic lounge of this beautiful new building, the gift of several members of the Gamble family, now nearing completion, and will hang over the carved stone mantel.

**MINNEAPOLIS**

The current exhibition of some of the objects from the A. F. Pillsbury collection contains beautiful Persian pottery of the XIIth and XIIIth centuries, Chinese porcelains, terra cotta figurines of the T'ang period and examples of archaic Chinese jade which are unique. The group of Persian pottery was unearthed on the sites of the buried cities of Rhages and Rakka in the valley of the Tigris. Bowls of beautiful turquoise and *bleu du roi* decorated with figures, arabesques or geometric patterns, sometimes in gold, sometimes in black or dark blue, reveal the great skill of these early potters. In some cases the decomposition of the glaze has enriched the piece with the added beauty of iridescence. Over fifty pieces of pottery of this type are included in the showing.

Among the Chinese porcelains, the K'ang Hsi and Ch'ien Lung periods are best represented by a class of objects known as monochrome porcelains because they are glazed with but a single color, ranging from the famous peach-bloom pink to sea-foam or camellia leaf green and mirror black. Some of the pieces in the collection bear the personal mark of the Emperor Ch'ien Lung. The group of Chinese monochrome porcelains occupies two cases in the gallery set aside for the exhibition.

Terra cotta figures of the T'ang period comprise the third group of ceramics. The archaic jades are in a class by themselves. Many of the ceremonial jades in the collection date from the Chou Dynasty or from the Han period. There are broad knife blades, spear heads, pi discs, tsungs or earth symbols and many other forms.

One of the most important exhibitions of the season opens Saturday, February 15th, at the Institute when the entire collection of ancient Chinese jades, Persian pottery and Chinese porcelains belonging to Alfred F. Pillsbury, Esq., is put on view.

The jades are considered by some to be the finest privately owned in America. They are mostly rare tomb and ceremonial pieces, many being of such early date that the mystery of their intention and uses may never wholly be solved. The Persian pieces are mainly of XIIth and XIIIth century manufacture, while the porcelains represent, in delicacy and magnificence, the golden age of Chinese ceramics.

Few exhibits are planned with the idea of appealing primarily to the child but the Institute opened, on February 8th, an exhibition called Book Trails which comprises paintings in both oil and water color that have been used to illustrate books for children. The paintings deal with

**DAVENPORT, IOWA**

Two hundred canvases, more than a thousand etchings, three hundred cameos and an art reference library of two hundred volumes, valued at \$50,000 is the recent gift of Dr. Clarence T. Lindley to the City of Davenport.

The only condition imposed upon the city by Dr. Lindley is that the collection be kept intact in suitable quarters at the municipal gallery and that it be known to posterity as "The Lindley Collection."

Included in the collection are fifty works which comprised the loan exhibit of Dr. Lindley at the Davenport Public Library. Outstanding among the canvases are "The Golden Hour" by George Inness; "Study of a Head" by Hosef Pushman; "Italian Boy" by

folklore, fairy stories, tales of great heroes and nature studies.

It is particularly timely that Minneapolis, through the magnificent gift of Mrs. George P. Douglas, has now acquired for its museum a superb collection of engravings by Timothy Cole. Her gift, consisting of 239 artist's proofs including the entire series of blocks cut for the *Century Magazine* over a period of more than thirty years, places Minneapolis in the front rank of public possessors of Cole's work, surpassed only by the New York Public Library and the Boston Museum of Fine Arts. What makes Mrs. Douglas' gift of such value is that this set is one of the original seven or eight proof sets pulled by the artist from the original blocks.

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Frank Duveneck; "An Autumn Sunset" by Homer D. Martin; "A Wood Nymph" by George Fuller; "In the Fields" by Winslow Homer; "Lady in White" by Charles Hawthorne; "Sunset on the Meadows" by Henry Ranier; and "Winter" by Gardner Symons.

Also worthy of special mention are "Landscape" by John H. Twachtman; "Maine Coast" by Frederick Waugh; "Woodland Brook" by W. H. Wyant; "The Last Show" by J. Alden Weir; "Sunset" by Ralph A. Blakelock; "Fish" (a still life) by William Merritt Chase.

Other artists whose works are represented in the collection are Elihu Vedder, Bolten Jones, Wyatt Eaton, Alexander Wyant, Asher Durand, Walter Shirlaw, William Morris Hunt, Frederick Church, William Keith, Francis Murphy, Mary Perrault, Hosef Pushman, Thomas Vassal, and Phillip Betts.

Outstanding among the etchings is a Rembrandt valued at \$1,400.

The cameos and engraved gems will be placed in a special case to be designed within the next month at the art gallery. The art reference library of some two hundred volumes will be maintained in the newly decorated club room of the Tri-City Arts Club on the second floor of the gallery.

**PHILADELPHIA**

Until March 1st, the Philadelphia Art Alliance has been showing a group of Gothic wood carvings by Thorsten Sigstedt. Among the exhibitions to be held in the near future at the Art Alliance is that of color block prints by Lillian Miller, March 7th to 31st.

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